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EDWIN BRANDT.

MIRROR INTERVIEWS.



Olga Nethersole.

The windows overlooked the Park. A panorama of trees and lake and fields, cut by wind walks and driveways, stretched away to the North, and became merged in a mass of green.

"I chose these apartments," said Miss Nethersole, "because they are so high. Don't you think the outlook is very pleasing?" Then Miss Nethersole, who may be said to be still at the outset of her career, and looking toward its harvest days as to a promised land, began to talk about her future.

"My past work," she said, "has been largely training. But now my apprentice days are over. The time has come for me to make a permanent impression with my art, if the power is in me. I feel that it is, but we shall see. My future work will decide the matter. As for my immediate plans, I shall remain in New York until the middle of May. Then I have a season of eight weeks in London and seven more in the provinces, and then will come rest, absolute rest, if possible. I have a very quiet little place not far from London, and there I usually spend my vacations, living as simply as may be, trying to be a child again in thought and deed, too—yes, even playing with dolls. But this summer I am going to seek some wild, untrodden spot in the Alps in Switzerland and breathe the wonderful air, so that I may rid myself of the cold on my lungs which has been bothering me most of the season, and become perfectly well again for my work in London during the winter. I intend to manage a theatre besides playing.

"Increase my work? Oh, I don't know; I practically manage everything now. You can not expect that plans which you have matured by months of thought will be carried out with complete satisfaction by another, who perhaps has not given the matter an hour of consideration. I am a believer in the expression that if you want a thing done well do it yourself.

"I shall not come to America next year, although America has been very good to me, and very inspiring, too. Everything is moving—progressing—here. Everybody is working. This beautiful activity has been like a tonic to me. It has spurred me on to great effort. I am willing to own that America has developed me. It has broadened my mind and improved my art. I think you are a very serious people—much more serious than Londoners. And yet you are more responsive to good work on the stage. In London, you know, the people who occupy the orchestra stalls do not consider it good form to applaud. After my first American tour I was quite disconcerted by this apparent lack of appreciation on the part of the people I cared most to please. A chilling atmosphere seemed to come from those stalls. It was as if I had a bank of ice in front of me. At a reception in London I met an English actor who is very well known in this country.

"Don't you find American audiences cold?" he asked. "They are always in such a hurry to get into their wraps and leave the theatre when the final curtain falls that they seem to have no time for recalls."

"I had to be very careful in my answers, because I had become quite accustomed to recalls in America. My ambition for the future is to spend at least half my time in this country. When I come over again, which will probably be season after next, I want very much to play a Shakespearean role. Juliet is one of my favorite characters. She is a living woman to me, and so is Camille, whom I also hope to play when I come again to your shores. I am having written for me a new version of the play which I think will be more acceptable to the public than those now in use.

"My desire to play tender, girlish parts, Mr. Juliet, would have caused some of my London friends to smile two or three years ago. They thought that any part in which I was at my best must have, as Mr. Pinero expressed it, 'a bit of the devil in it.' I was in great danger of becoming what is called in England 'a line actress.' My line threatened to be adventuress. But, happily, I have been able to get away, in some degree, from the woman with a past. Artistic ally this has been a great benefit to me. Playing on broad lines, for example, as in Carmen, adds to my facility in enacting roles which require finesse. I am enabled to see the latter parts in perspective, and can be deft and delicate with a more certain touch than would otherwise have been the case. As a general principle, the wider your range of parts the better is your art.

"I have myself played a good many characters since I began to act—let me see—nine years ago. My first professional part was Lottia V. in Harlow, a pretty play by Henry Hamilton. I was eighteen then, and the place of my debut was Brighton, the famous watering place. I had plenty of confidence when I went on, but the next morning, when I saw my name in all the papers, I was quite appalled. I realized that people were taking notice of me, and I became self-conscious. Not long afterwards I appeared at the Adelphi Theatre in London as Ruth Medway in Unlaid Jack. There is a wonderful confusion scene in this play, and my friends and some of the critics said that I was a success in it. It seemed strange to me at first to feel that I was an actress. My family had never produced a player before. I was reared amid absolutely untheatrical surroundings, and hardly more than two years before my London

appearance I had not the remotest idea of going upon the stage. I was born in South Kensington and lived the usual child's life, although I remember that I had some rather large thoughts and strong emotions for a little girl. When I was about thirteen I was seized with religious fervor and determined to enter a convent. I went so far as to consult the clergyman who had confirmed me. He laid his hand upon my head and said:

"My child, it is better to live in the world than to flee from it; better to meet and conquer temptations. Therein lies true strength and goodness."

"I have never forgotten his kindly, impressive words and manner. They have meant much to me. After this devotional impulse wore off, I conceived a childishly romantic idea of marriage. I thought that the greatest thing a woman could do was to get married. My ideas on this subject have been somewhat modified and yet," continued Miss Nethersole, with a significant smile, "I still believe in marriage, particularly if you know a man who has been devoted to you for nine years. But never will I let marriage interfere with my career. That is the supreme thing in my life; I am trying to shape it always upward, that it may culminate on the heights."

"But to return to the past. I played the leading parts in The Deacon's Daughter and The Silver Falls at St. James's Theatre, London, in the Fall and Winter of 1888. I was Janet Preece in The Profligate, which was produced at the Garrick Theatre on April 24, 1889, and was Beatrice Selwyn in A Fool's Paradise. I was under the management of John Hare then. He brought out La Tosca with Mrs. Bernard Beere in the leading role. She suddenly became ill and at forty-eight hours' notice I, who had never studied the part, was called upon to play it. I was successful with La Tosca and Mr. Hare gave me evidence of his appreciation by the present of the words 'La Tosca' set in diamonds. Mr. Pinero was at that time writing The Second Mrs. Tanqueray. He and Mr. Hare wanted me to play the title role. They both thought that the part, having a bit of the devil in it, would fit me exactly. But I was getting tired of adventuresome roles. I was afraid of becoming a line actress, so I left Mr. Hare's management. The thing I most regret about it was that I lost the opportunity to play before the Queen, which the company engaged a month or two afterwards did. I was particularly anxious to appear before Her Majesty because I had met the Princess May who assured me of her interest in my acting and said that she would advise the Queen to command the company to act before her."

"During this period I was growing rapidly in skill. I was becoming less theatrical, as my experience grew. I was learning that the expression of true feeling is not noisy but quiet, subdued and intense. Early in the summer of 1888 I went to Australia. On the way I lost a very dear and dear relative. When I began to act there I was hailed as a great emotional actress. 'Ah, yes,' I thought, 'but if you only knew the price,' and I think it is always so with art. It is chastened and broadened by the true and deep feeling which suffering engenders."

"I had made decided progress when I returned from Australia to London, and in 1892 I won in the part of Mercedes in Agatha, the most pronounced success I had thus far attained. I also, played the Countess Zicka in a revival of Diplomacy in 1892. But what I may call my triumph came when I played Sylvia in The Transgressor. The part was written for me, and suited me. For my portrayal of Sylvia I won praise which has been itself an inspiration to me. It was in reference to my work in The Transgressor that Clement Scott described enthusiastic auditors in the pit as 'bench-wreckers'—an expression which is now current in London in referring to very demonstrative audiences."

"But these things are past. It is the future that concerns me. The longer I live the more I see to do and the more I want to do. If my life were summed up in one word that word would be 'effort.' If at the close of my career its story can be told in two words, 'effort—accomplishment,' I shall be content."

A MATINEE BY THE EMPIRE SCHOOL.

The fourth of the annual series of exhibition matinees of the Empire Dramatic School was given at the Empire Theatre last Thursday afternoon. Four one-act plays were presented. They were Dick of the Plains, by Lottie Blair Parker; Heroes and Heroines, by Dolores Marborough; Sir Peter's Paradise, by A. E. Lancaster, and By Hook or by Crook, by Alice Yates Grant.

The scene of Dick of the Plains is laid in a Western bar-room, and the story gives Frank McGlynn an opportunity to do some clever acting in the part of a bar-room lounge of the plains. The second piece, Heroes and Heroines, contained no vestige of dramatic force, and much of the dialogue was crudely suggestive, while the theme itself was in bad taste. Archibald Hotchkiss and Teresa Ryan did probably as much as could be done with their mechanical parts.

Sir Peter's Paradise, called on the bill a comedy, is a clever sketch of the circumstances which are supposed to have led Sir Peter Teazle to enter into the uncomfortable matrimonial alliance with Lady Teazle. Seymour Geo. as Sir Peter was effective, Richard Britton was amusing as Mr. Manne, and Edna Bonnie as Jenny, cred with vivacity and charm.

The last installment of the entertainment, By Hook or by Crook, proved to be an excellent farce, dealing with life in the suburbs and the tribulations involved in catching trains and keeping servants. Verna Preston was good as Lulu Lennox; Ella Fellmann played the part of Virginia with spirit, and Marie Moore as Bridget proved herself to be a talented character actress.

"DIMPLES" BAD ASSOCIATES.

Maud Le Roy, the handsome young lieutenant of Squadron A in Miss Manhattan, now playing at Wallack's Theatre, is the owner of a celebrated prize winning poodle, "Dimple." A reputation for extreme fastidiousness has been "Dimple's" until recently. He has treated with fine scorn other dogs that have tried to scrape an acquaintance. But, surprising to say, he has treated in a friendly spirit the overtures of a crowd of tomcats of questionable character at last about the fences of the back yard in which "Dimple" takes his daily constitutional. He is seen with them nightly, and Miss Le Roy is beginning to fear for his moral character.

STRANDED IN NEW MEXICO.

Chet P. Crawford, manager of William Monroe's New York Theatre company, which opened at Kansas City, Jan. 31, is reported to have left his company stranded in New Mexico, with salaries unpaid. The company played a benefit enabling them to pay hotel bills and to send two members, Mignon Judic and Florence Willis, to Denver. The man of the company remained at Raton, N. M.

A STATEMENT FROM MARTHA MORTON.

Martha Morton denies absolutely the statement reiterated by one Lyman B. Glover, who writes on dramatic subjects for a Chicago newspaper, that A Bachelor's Romance, the play Miss Morton wrote for Sol Smith Russell and in which he is now appearing, "was stolen from a novel by the Duchess called 'A Little Rebel.'"

"I thought of prosecuting the paper which first published this false report," said Miss Morton to a Mirror man, "but on consideration decided that it was not worth while. There are very few successful writers who are not accused of plagiarism. I am paying no further attention to the matter except to emphatically deny the insinuation when they are brought to my attention. When I first heard of them I at once telegraphed to Mr. Russell to likewise deny them for me."

"I could not very well have received any ideas from the book referred to, because I had not even heard of it when I wrote A Bachelor's Romance. It is very possible, however, that there may be a resemblance, for the reason that my theme, that of a young woman coming into the life of a bachelor, is a very obvious and a very good one for either a novel or a play, and has been used many times."

"The Chicago writer makes the further statement that His Wife's Father, which I wrote for Mr. Crane, was taken bodily from a German play by L'Arronge without credit being given. Therein he displays his ignorance. The play was presented over a hundred times in New York, and upon every programme it was distinctly stated that His Wife's Father was founded upon a play by L'Arronge. I believe that this statement was not printed upon the Chicago programme, but this was an inadvertence for which I was in no way responsible."

"I am very particular in the matter of giving credit whenever and wherever it is due. Just now, for example, I am working on a play suggested by a novel by John Strange Winter called 'The Truth Tellers.' My play will be in no sense a dramatization of the book, and will be dissimilar except in name. Yet we have taken the trouble to secure the dramatic rights for all parts of the world, and shall certainly be careful to give full credit to the novelist for the idea upon which I have built my play."

EDWIN BRANDT.

Edwin Brandt, a portrait of whom is printed upon the first page of this number of THE MIRROR, is one of the most promising young actors upon the American stage to-day. As a favorite pupil of the late great master of stage craft, Dion Boucicault, he displayed such admirable ability that only a few days before Boucicault's death that consummate artist said to him: "You'll get along, you'll get along!"

How well this prophecy has been fulfilled is shown by a brief sketch of Mr. Brandt's rapid advancement in his chosen art since the Spring of 1890. His first engagements included the role of Abraham Lincoln, with Dan Hart in Between Men (his first leading part); leading heavy with Oliver Good Brown, and with Frederick Bryton. During the latter term Mr. Brandt was more than once called upon to play the part of Mr. Bryton, whom he understudied. Leads followed in Hands Across the Sea and In the Name of the Cross. Mr. Brandt played a bit in A. M. Palmer's original production of Trilby, and while at Los Angeles, was called upon to take Wilton Lockaye's place as Svengali, which he did with success. Later, at Denver, it is told how Mr. Lockaye being late one night, Mr. Brandt, then just twenty-five years of age, played Svengali until the other actor arrived, and then gave way, no one in the house knowing that Mr. Lockaye had not played the entire performance.

Last year Mr. Brandt was the Svengali of one of W. A. Brady's Trilby companies, and this season he appears in the strong heavy role of Gaspard Dobro, the villainous adventurer, in Carl Haeuser's production, A Lion's Heart, which has returned to the city at the Star Theatre this week. In Dobro, Mr. Brandt's fine presence, splendid voice and natural art find ready expression. Mr. Brandt succeeds in carrying the expression of villainy to an extent to make the timid onlooker tremble for his own safety, and his closing scene, wherein Dobro's dying confession turns the tide of the play, are strong and intense, stamping Mr. Brandt as an actor of a very high order of merit.

AN UNUSUAL SWORD COMBAT.

Arrangements have been completed for a mounted broadsword combat to be fought at Michel's Riding Academy in this city on April 29 between Jovianina, the famous swordswoman, and Captain Xavier Oriskany for a subscription purse of \$1,000, the winner to take 75 per cent. The affair is under small patronage, and the tickets, limited to 300 are selling for \$5 each. Jovianina, who will be remembered as a frail little girl in John Elder's Cleveland stock company, has come to be perhaps the most powerful female athlete in America, and her long list of victories with the broadsword include the defeat of Sergeant Walsh, Duncan C. Ross, Captain E. N. Jennings, Eighth Irish Hussars, and Sergeant Owen Davis, Second U. S. Cavalry. She has met all comers for twelve years and has never been defeated. A match between her and Corporal Nelson K. High, champion fencer of the U. S. Army, will occur at Washington in June. Jovianina weighs 193 pounds, and is 5 feet 7½ inches in height.

THE TENNESSEE CENTENNIAL.

The Tennessee Centennial and International Exposition, which will open at Nashville on May 1 for six months, promises to be a great exposition. Vandy Fair will be an attractive and interesting feature rivaling the great Midway at Chicago. A partial list of the attractions on Vandy Fair will be a giant sea-saw, something new on the order of the Ferris Wheel; a Chinese Theatre, a Palace of Illusions, a Cyclorama of Gettysburg, a Haunted Swing, electrical wonders, a Cuban Village, a Venetian Canal, Streets of Cairo, a Chinese Village, a Scenic Railway, a Vanderbilt Theatre, an Ostrich Farm, X Ray Machine, Edison's Mirage, and German and Colonel Boone with trained animals. Belstedt and Ballenberg's Band from Cincinnati, with the famous Mexican National Band, will furnish music during May, and will be followed by Costello's, Victor Herbert's, and Innes's Bands.

HANSFIELD WINS ON APPEAL.

The District of Columbia Court of Appeals last week reversed a lower court's decision awarding to Mary Sanders Winters \$1,300 in her suit against Richard Mansfield for alleged breach of contract.

Don't make any mistake in booking Johnstown, Pa. Johnstown Opera House the popular house. Wire. Plenty good time open.

GOSSIP OF THE TOWN.



Hattie Wells, the pretty and accomplished toe-dancer, now with Hoyt's A Black Sheep, has been a member of that company for the past three seasons, and her remarkable acrobatic dance with Oda Harlan has never failed to evoke enthusiastic applause. Miss Wells is one of the most graceful of toe-dancers, and introduces a jig and a waltz as novelties in this line of the terpsichorean art. She has an offer to continue next season under Mr. Hoyt's management, but has not yet definitely decided to accept. Miss Wells expects to appear during the Summer at the vaudeville houses.

Joel Marks has bought of Lillian Lewis and Lawrence Marston the comedy, Hetty, Sam and Others, for New York production in May.

Mrs. Agnes Booth is visiting in Boston.

Sidney Armstrong is traveling for pleasure with her friend, Mrs. Edna Wallace-Hopper.

Harry Paulton, the London comedian, is to try his luck in Australia, where he is going for a fifty-two weeks' engagement.

Ethelyn Palmer has returned to the city. She has met with flattering success as Enid in Mr. Barnes of New York.

George F. Hasbrouck and Mrs. Elizabeth Boston were married at Syracuse on April 5.

Deanton E. Hensworth and Angelica Alves were married at Flushing, N. Y., on April 5.

The Topey Turvy Town will be the name of the Summer review at the Casino.

Fanny Alward, whose death was recorded in THE MIRROR, was the wife of L. J. Hall.

The Amherst College Glee, Banjo and Mandolin Clubs played to a large audience at Carnegie Lyceum on April 5.

W. A. Whitecar and Laura Almonino commenced yesterday a Spring and Summer season in The Great Northwest.

Harbert Millward is playing the part originated by Odell Williams in The Heart of Maryland.

W. T. Carleton and Jeannie Winston will commence a tour at St. John, N. B., next week, heading the Carleton Opera company.

Wright Huntington has won many honors with the Giff and Neil stock company at Denver. His recent performance of Joseph Holland's part in A Social Highwayman was very highly praised by press and patrons.

Margaret Lee, who has played Ingenua with success in the Savoy stock company in Lowell, Mass., this season, and was in a Philadelphia stock company last season, has been engaged by Augustin Daly for The Geisha company.

Lena Marville has closed her season with The Woman in Black, under Jacob Litt's management, and is at her home in Yonkers.

Charles Arnold, who toured America in Hans the Boatman, was announced to present a new play, Captain Fritz, in London, on March 29. Mrs. Arnold (Dot Frederic) was cast for the ingenua role.

Chauncey Olcott will not play this week. The Fourteenth Street Theatre is closed, and will reopen Easter Monday. Manager Pitou's play, Sweet Innocence, will probably run out the season. Its one hundredth performance will occur on April 28.

The Cherry Pickers rest this week to reopen at Cincinnati, April 10. Its season will close at the Grand Opera House in this city on May 8.

George Buckler will soon close his road company and return to Washington and Baltimore to complete arrangements for the opening of his Spring and Summer stock seasons at the Grand in Washington and the Holiday Street Theatre, Baltimore, May 17.

Iona Chamberlin, daughter of Emily Thorne Chamberlin and the late John Chamberlin, will shortly make her debut as an actress. Miss Chamberlin is petite and pretty and possesses a finely trained soprano voice. She is a niece of the lamented Charles R. Thorne, and is said to inherit the dramatic ability of the Thorne family.

Ethel Norcross has left The Wizard of the Nile to join Katie Emmett.

J. H. Mackie and his Grimes's Cellar Door company have been resting in New York, and will resume business Easter Monday.

Walker Whitelaw is to have a new manager next season who will surround his star with a first-class legitimate company.

Lucie Rogers has left Washington to join for the Summer Nat. Rehe's company in sourette roles and song and dance specialties, playing ten weeks at Nashville during the Exposition.

In honor of Baby Sheridan's birthday, a party was tendered her last Tuesday at the Baltimore. In this city, and nearly all the professional children in town were present. Among the numerous presents received by Miss Sheridan was a beautiful diamond ring, which was sent to her by a friend in Europe.

Manager John W. Isham and his Oriental America company sailed on April 3 for Europe. Many friends went to Philadelphia to bid farewell. Before the steamer sped on her way Mr. Isham's company delighted the passengers and friends with the sweet refrains of "Auld Lang Syne" and of "Farewell, Farewell." Mr. Isham was the recipient of a number of beautiful bouquets of flowers. Crowds cheered the departing ones and barked and hooted until the vessel was no more to be seen. Mr. Isham has taken to Europe the strongest company that he could gather together.

ALABAMA

ARKANSAS.

—OPERA HOUSE (J. W. Van Vleet,
dark)

CALIFORNIA.

COLORADO.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Dunn, manager): Donnelly and Girard in *My Friend from India* delighted a good audience. William Lockay

ment. James A. Herbe's Shure Acres Co. 5 to 100,000 bushels; co. good and gave good satisfaction. Columbia Pete and Merchants' Carnival 6 to S. R. O., and was his social affair. The young women of Florida to the

FRANKLIN.—NEW OPERA HOUSE (H. M. Wood, small manager): Laura Niggar and Burt Haverly.

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No. 20 West 53th Street, New York.

Goose Chase to fair business 8. Southern Indiana Teachers' Association 4-10. Jane Combs in Black House 10. Jule Walters in Side Tracked 14.

FRANKFORT.—COLUMBIA THEATRE (G. Y. Fowler, manager): Thomas W. Keene in a superb production of Hamlet 2 to a fair house. Alabama 20.

MARION.—WHITE'S THEATRE (E. L. Kinnaman, manager): The Tornado pleased a large audience March 31. Laura Higger and Burt Haverly in A Trip to Chinatown packed the house 2. Morrison's Faust 4; good house. Jessie Mae Hall 5-7 to large business, presenting Princess of Patches, Walker's Ward, and The Family Skeleton.

AUBURN.—HENRY OPERA HOUSE (J. C. Henry, manager): Jane Combs in Black House 1; good house; performance fine.

ROCKVILLE.—OPERA HOUSE (D. Struss, manager): Jule Walters in Side Tracked 18. CARLEIGH HALL (Carleish and Carleish, managers): House dark 5-10.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): Agnes Wallace Villa in The World Against Her March 31; small business; fair business. Scott Raymond's Comedians opened 5 for a week to small house in a piece they called Down the Slope; very poor co. Imperial Japanese Troupe 13-14.

BRAZIL.—MCGRAW OPERA HOUSE (C. O. Shultz, manager): Eldon's Comedians closed a week's successful business 3. Jule Walters in Side Tracked 12.

PORTLAND.—AUDITORIUM (A. D. Miller, manager): Gordon's Minstrels March 29 to fair business; co. fair. House dark 13-17. ITSM: Clate Alexander, of Joshua Simkins co., whose house is here, leaves 6 for Chicago, where he joins Ringling's Circus.

COLUMBUS.—CRUICK'S THEATRE (R. F. Gottschalk, manager): Lillian Kennedy gave a very clever performance of The Deacon's Daughter before a fair audience 2. The Magic Midgits 9, 10.

EVANSVILLE.—GRAND (King Colby, manager): Al G. Field's Minstrels to good house 2. Robert G. Ingerson 12. PEOPLE'S (T. J. Graves, manager): Jule Walters drew fair house 4 in Side Tracked.

NOBLESVILLE.—WILD'S OPERA HOUSE (C. C. Curtis, manager): Cantata Little Red Riding Hood given by the sang folk of M. E. Church, assisted by Lulu Field of Indianapolis, had a crowded house; performance good.

CRAWFORDSVILLE.—MUSIC HALL (Townley and Thomas, managers): Thomas Keene in Louis XI. to large audience 1; everybody pleased. Field's Minstrels 3 to S. R. O.; best minstrel co. ever seen here. Jessie Mae Hall 5-10.

FORT WAYNE.—MAGNIFIC THEATRE (Stander and Smith, managers): Frederick Ward in King Lear March 31 to good business and well-pleased audience. Murray and Mack in Flanagan's Courtship to very large business and appreciative audience. Hoyt's A Trip to Chinatown 4 to fair business.

VINCENNES.—MCGRAW'S THEATRE (Guy McIlwain, manager): Smith Sisters' Ladies Settable appeared to business March 30. Boston Symphony Club 31; business light; performance excellent. Jule Walters in Side Tracked drew a top-heavy house 5.

LAFAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): Trip to Chinatown was given March 31 to large audience by Laura Higger and Burt Haverly. Thomas W. Keene in Richard III. to good business. Shore Acres 7; Ellen Beach Yaw 12.

LOANSBORO.—DOLAN'S OPERA HOUSE (William Dolan, manager): Al G. Field's co. to large house 5 and gave one of the best minstrel performances ever seen here. Shore Acres 8. ITSM: Field's co. was entertained by the Elks after the performance. Manager Dolan has returned from New York and reports excellent bookings for next season.

ANGOLA.—CROTON OPERA HOUSE (P. A. Croton, manager): Jane Combs in Black House 2 to a big house; fair satisfaction. Magnifico 6, 4. Schubert Quartette 15.

MICHIGAN CITY.—ARMORY OPERA HOUSE (K. F. Bailey, manager): Murray and Mack March 29; satisfactory performance to good business. Peck's Red Boy 4.

IOWA.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlain, Barbydt and Co., managers): International Vandeville March 29-31 to good average business at reduced prices; co. contains some excellent vaudeville material, notably the Randolphs, grotesque dancers and contortionists, and the Gwynn Sisters. Cook Sisters' U. T. C. 6 in two performances to large houses. An Opera House 6-10. ITSM: The local Elks have moved into their new club rooms, which they claim are the best appointed and most commodious in the State. The lodge is in a 4-story building and is constantly adding to its membership. The secret of Manager Chamberlain's frequent success is to be found in the fact that Mr. and Mrs. William Barton Mallory, of Muskegon, Tenn., have just issued invitations to the marriage of their daughter, Willie, to Frank W. Chamberlain, which will occur 21 at the family home, Waldwien.

GEDAR RAPIDS.—GRAND OPERA HOUSE (John R. Henson, manager): Performance and success in McClellan's Twins 6 to fair business; co. has some splendid specialty people. De Wolf Hopper in El Capitan 2; Hot C. Goodwin cancelled 25.

MARSHALLTOWN.—OPERA THEATRE (John C. Sporn, manager): McClellan's Twins 5 to light house; performance only fair. House dark 6-10. SING THEATRE (W. H. Evans, manager): Graham-Evrie Repertory 13-17. ITSM: Mr. Smurck of The McClellan's Twins co. moved the troupe at Omaha and was unable to appear in his part at this place.

DAVENPORT.—BORTH OPERA HOUSE (Chamberlain, Kniff and Co., managers): Margaret Mather in Cymbeline March 31 gave excellent satisfaction to a fair audience. The stage settings were well worthy of mention. Ward and Volke in A Run on the Bank 3 to only fair business. Arnold Wolford's co. in repertoire at popular prices commenced a week's engagement 4. The White Crows 11; Ladies' Minstrels, local 12. Andrews' Opera 13-15; Selzer and Martin's U. T. C. 27. ITSM: The local lodge E. P. O. held a social session, elected officers and initiated a few new members 5.

FORT MADISON.—EMMER GRAND (C. H. Salisbury, manager): International Vandeville co. 1-3 and Saturday matinee to light business, but deserved a great deal better as the co. is composed of clever artists. MARQUETTE AUDITORIUM (John Devos, manager): Col. and E. by a Vandeville co. 2, 3 to poor business. ITSM: Manager Salisbury was in Keokuk 31 locking over the Opera House in that city and, before leaving, put in a bid for next season. He has also bid on the Ottumwa house. Should he get either or both of the above houses he will retain the Emmer in this city with hopes of securing first-class attractions for these towns.

OSKAHOUSA.—MAGNIFIC OPERA HOUSE (W. L. Briggs, manager): House dark.

CHARLES CITY.—HILDEBERT OPERA HOUSE (C. H. Shaw, manager): Magnifico Vandeville co. to fair house March 25, 26; attraction fair. Iowa College Glee Club 19.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): Local band concert in connection with village 8, 10. Blaney's A Baggage Co. 25. ITSM: Manager Harmon has been quite ill with the grippe for several weeks.

DECATUR.—GRAND OPERA HOUSE (B. R. Moen, manager): Rega Line Concert co. 2; fair house; good satisfaction. Black Crooks, by house talent, 20.

BOONE.—PRIMA OPERA HOUSE (O. R. Philip, manager): Alva Heywood 12; Blaney's Baggage Check 25.

FORT DODGE.—PRIMER OPERA HOUSE (Rarklin and Smith, managers): Boston Ideals U. T. C. co. 3 to fair house. House dark 4 and week.

KEOKUK.—OPERA HOUSE: ITSM: Mr. Hughes retired from the management March 31 and no announcement has been made as to his successor. No bookings for April.

OTTUMWA.—GRAND OPERA HOUSE (S. B. Patterson, manager): Andrews' Opera 27 and matinee to fair business in Martha and Pirates of Penzance; co. gave a good entertainment and pleased. Boston Ideal Harjo, mandolin and guitar club to crowded house 6.

RID OAK.—RYNARSON OPERA HOUSE (Clark and Priessman, managers): House dark.

DUBUQUE.—GRAND OPERA HOUSE (William T. Reel, manager): Margaret Mather and her co. in Cymbeline 1 to a large and fashionable audience at advanced prices. Beach and Bowers Minstrels 2, 3 and matinee 3 to crowded houses and best of satisfaction. Jim Stuart, Bobby Bustle and Ot's Bowers were enthusiastically applauded. ITSM: Frank Hammond, of

Beach and Bowers Minstrels is very ill at the Mercy Hospital here.

IOWA CITY.—OPERA HOUSE (Perry Clark, manager): William L. Roberts and Olive Martin in Faust to a large and well-pleased audience. Both Mr. Roberts and Miss Martin received several merited curtain calls. At the performance the co. was banqueted by the Delta Tau Delta Fraternity, of the State University.

ELDORA.—WISNER OPERA HOUSE (J. C. Crockett, manager): Iowa College Glee Club 5.

FAIRFIELD.—GRAND OPERA HOUSE (Louis Thomas, manager): Andrews' Opera co. 12; Magnifico co. 14. 15; Easter Festival 19 for benefit of library. ITSM: Burt and Whitman's Specialty co. failed to appear 4, 5, as billed.

COUNCIL BLUFFS.—DONAHY THEATRE (George N. Bowen, manager): Ferguson and Emerick in McClellan's Twins 4 to good business.

CLINTON.—DAVIS OPERA HOUSE (William McMillan, manager): Beach and Bowers Minstrels 1 to S. R. O. at popular prices; audience pleased. Van Dike and Eaton co. in repertoire opened for week 5 to large business. The dancing of Olive Eaton is the attractive feature.

KANSAS.

TOPSHAM.—ITEM: Manager L. M. Crawford has struggled hard this season, and with success, to give meritorious attractions of sufficient variety to cater to every taste. While the patronage accorded has generally been good it might have been better. Mr. Crawford, in a recent interview, expressed himself as hop full for the coming year. During the early part of the season the Crawford was closed to aid the Grand, but during the last six weeks it has been open and its earnings extremely satisfactory. Mr. Crawford used to call it the little gold mine and says it still merits the title.

WICHITA.—CRAWFORD GRAND OPERA HOUSE (E. S. Martine, manager): Weston's Comedians in repertoire week ending 2; good performance to good business.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Spooner's Dramatic co. week of 5.

WELLINGTON.—WOODS' OPERA HOUSE (Ann M. Black, manager): The Palms in repertoire at popular prices 10.

EMPORIA.—WHITELY OPERA HOUSE (F. I. Miller, manager): House dark. Union Spy, by house talent, 7; Louis James 12.

WINFIELD.—GRAND OPERA HOUSE (T. E. Myers, manager): The Palms and Harry English March 29 to a repertoire including La Belle Marie, Harvest, Rip Van Winkle, East Lynne, A Bunch of Violets, and Villu Maud of Cremona to only fair business; co. one of the best ever seen here. Louis James 12.

HUTCHINSON.—OPERA HOUSE (W. A. Lee, manager): General Johnson-Bishop 2; good business; entire satisfaction.

JUNCTION CITY.—OPERA HOUSE (T. W. Don, manager): Kansas University Club in The Rivals 1 to small house; performance good.

ATCHISON.—THEATRE (John Seaton, manager): Nancy Hanks played a fair audience 2. Selzer and Martin's U. T. C. 9, 10.

KENTUCKY.

DANVILLE.—DANVILLE OPERA HOUSE (Proctor and Veatch, managers): Sam Jones lectured to packed house 5. H. H. Brothers' Wild Goose Chase 10.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robinson, manager): House dark March 30-10.

FRANKFORT.—CAPITAL OPERA HOUSE (John W. Munn, manager): Fred Emerson Brooks, leader, last number of V. M. C. star course, 4 to a large audience. Wernwood's Minstrel Theatre 6, 7.

OWENSBORO.—NEW THEATRE THEATRE (J. J. Sweeney, manager): Edmond-Miller Chemo-graphic co. 8, 6; good house; entertainment satisfactory. White Crook May 4.

RICHMOND.—WHITE-BUSH OPERA HOUSE (Joe Bush, manager): Frost and Fenderson co. week of March 25; fair business; performance good. Blind House co. 15; Hasty Brothers' A Wild Goose Chase 25.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Lann M. Carter, manager): Weston 25; very fine performance; good house. Jule Walters' Opera co. 2.

MAINE.

PORTLAND.—THEATRE (Charles C. Tobushary, manager): The Slaves of Gold co. 2, 3 was enjoyed by fair house. Nicholson Comedy co. in The Gadabout's Wife; Blaney's 6; The Lightning Rod Agent 7; 10 at popular prices to gratifying business. Whitney Opera co. in R. B. Roy 12, 14; Charles Yale's Twelve Temptations 17; My Friend from India 18, 20. PAULACE THEATRE (Wolf Brothers, managers): Will G. Bedford, Woods and Irving, Edmund W. Bryant, Jordan and Wright, Will E. Lincoln, and the Yellow Kid Comedy co. band and orchestra week of 5 is proving a strong hit. ITSM: TTY HALL (George H. Libby, agent): Calé concert 12. ITSM: Lew Browning, who manages at Peck's Island, was in town 1-4. Business Manager Edw. C. Stewart, of the Rick-rum Comedy co., was here 2. General Geo. Heckler, manager of Slaves of Gold co., was lured by the Elks 2. C. H. Prosty, Kid Comedy co., left here 6 for Gloucester, Mass., to complete arrangements for a summer theatre which he will manage the coming season. Lew Browning entertained The Slaves of Gold co. at his Peck's Island Cottage 4. J. I. Ryan, lecturer, was of the Nicholson Comedy co., was the recipient of a handsome basket of flowers 6. Advance Agent Given, of the Whitney Opera co., was in town 7.

BATH.—COLUMBIA THEATRE (P. A. Owen, manager): Arnold Reves, supported by a fine co., presented Slaves of Gold 5 and pleased a small audience. The stage effects and special scenery deserve more than passing notice. The Elks 12.

BELFAST.—OPERA HOUSE (P. E. Catrell, manager): House dark.

BANGOR.—OPERA HOUSE (P. A. Owen, manager): The Wilbur Opera co. closed their two weeks' season 5 to good business and left a very good impression. Slaves of Gold had a fair house 7; co. good and gave a very enjoyable performance. ITSM: The Officers of the Opera House will have their annual banquet 25 with Elks as the attraction.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Wellington Brothers, managers): Oliver Byron in The Turn of the Tide 5 attracted a fair audience and gave an excellent performance. Adams' Sporting Chase 8.

FREDERICK.—CITY OPERA HOUSE (P. E. Long, manager): O'Hooligan's Wedding 1 to fair business; performance gave satisfaction. The Palace of New York & Sporting Chase 10.

HAYES DE GRACE.—OPERA HOUSE (J. H. Owens, manager): Old Farmer Hopkins March 25 to largest house of season. House dark 1-10. Hayes De Grace Orchestra and the Estepan Male Quartette will give a benefit 15. Harrison's Faust 24.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futrex, manager): O'Hooligan's Wedding to a fair house 2. The Palace of New York played a good house 7. Sousa's Band 12.

MASSACHUSETTS.

SPRINGFIELD.—GLIMMER'S COURT SQUARE THEATRE (W. C. Lenoir, manager): The Synthe and Rice from Mexico 6, and a good house welcomed it. Willie and is responsible for most of the laughter. M. A. Kennedy, as the friend who tries to help him out, also acts as a character and quite to her fitting, but it gives her opportunity to introduce a graceful Spanish dance. Theodore Babcock, John R. Miller, and Henry Herman have feigned parts, but talented Lela Threlk doesn't have a chance to show her ability. The force is not quite as funny as My Friend from India, but it makes a good companion piece to it. It is capable of elaboration, for in spite of two long weeks it ended at 10 15. Harry Martell's The South Before the War left no room at the top of the house 4 and fairly filled below. The co. gives a very lively evening, with plenty of knockabout and some clever comedians. Daniel Frobenius's superb co. played The Prisoner of Zenda for the first time here 9 to a large house. Much has been said

of this excellent co., but none too much. The production was perfect in every detail. Sol Smith Russell in A Bachelor's Romance 6; benefit for vandeville fire sufferers 10; Guy Brothers' Minstrels 12; Two Little Vagabonds 12, 14; Humility 15; E. H. Southern in An Enemy to the King 17; Old Hensstand 19. ITSM: Glimmer's Opera House, devoted this season to vandeville under the management of Charles W. Fonda, was destroyed by fire at midnight 5. The fire was discovered shooting out of the scenery left about three-quarters of an hour after the performance closed and soon the whole theatre was a roaring furnace. The entire fire apparatus of the city succeeded in keeping the flames from spreading to the Hotel Glimmer adjoining, and fairly well out of the stores, offices and lodging rooms in front of the theatre, but the latter were damaged. Proprietor Glimmer estimated his loss at about \$50,000, insured for about \$20,000. Manager Lenoir, who was in the building, had a narrow escape from suffocation, and his mother-in-law, Mrs. Turner, was rescued with difficulty and nearly died from the effects. The vandeville performers, Sadie Stevens and Ben J. Niles, Barbara and Dakota, Ray Barton, George R. Muller, Barlow Brothers, Ray Barton, Seely and West, Ed and Ida Harmon and the three Harveys lost all their belongings, as well as the week's engagement, aggregating nearly \$5,000. A benefit is then being brought to the theatre of Tilly Haysen in 1891. It then being known as Haysen's Music Hall. He remodelled it throughout and it had all the first-class attractions that came to the city till he opened his Court Square Theatre Sept. 8, 1893. Mr. Glimmer has not decided whether he will rebuild it as a theatre. Manager Martell says he plans season with The South Before the War at New Haven 10. Mr. Glimmer gave a banquet to Messrs. Smith and Rice, Fred McCloy of the Jack and the Beanstalk co. and some visiting newspaper men after the March 10 performance. Monday night, but the festival was broken up somewhat by the Opera House fire. Manager Fonda, who has made high-class vandeville popular in Springfield, has made no plans definitely, but will probably look up secretly a little later with a tent theatre.

ROBIN DUCHET.

LOWELL.—OPERA HOUSE (Fay Brothers and Bedford, managers): William A. Brady's The Polar Star March 29 to poor business. The piece is well cast and costumed, and the scenic effects are very fine. Dan Frobenius's Prisoner of Zenda was interrupted by a splendid co. 2; the audience was of good size and appreciative. Charles H. Yale's Twelve Temptations, with its numerous and taking features, drew fairly well 6, 7. The Whitney Opera co. in R. B. Roy 12; Sawdust Dramatic co. 12-17. MUSIC HALL (W. H. Seely, manager): The Rose Hill English Folly co., with its pretty girls in pleasing costumes, drew large audiences 1-3 and matinee. T. Seymour Stratton's Dramatic co. with a varied repertoire, week of 5 to light business. Euro 9-12. Academy Baroque 13-14. SAVOY THEATRE (A. A. Gray, manager): 1st house opened 5 with a vandeville entertainment. ITSM: Ledia Kauti, one of the clever members of the Savoy stock co., had a benefit 2.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Daniel Frobenius's No. 1 co. presented The Prisoner of Zenda 1 to a large and enthusiastic audience at advanced prices; the stage settings and costumes were in keeping with the general excellence of the performance. Charles Yale's co. in The Twelve Temptations 2 to fair business. Cotton King 5-7 at low prices, with daily matinees, gave a good performance to small business. RICH'S THEATRE (Charles A. Taylor, manager): R. H. Robinson's Barbarians closed a week's engagement 8 to fair business. Glimmer's A-1 Star Vandeville co. 57 attracted light house. Water's Olympia 19; 20; 21-24. Wood Slats' Baroque co. 25; An Arabian Night 30 May 1.

MILFORD.—MUSIC HALL (E. E. Morgan, manager): Humility 5 to S. R. O.; excellent performance; delighted audience. Murray and Mack in Flanagan's Courtship 14; A Temperance Town May 7.

LEONISTON.—TOWN HALL AND OPERA HOUSE (G. E. Sanderson, manager): Donnelly and Girard in My Friend from India 7 played a fair audience.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Davis, manager): Whitney Opera co. in R. B. Roy 6 drew a large and highly pleased audience. The Two Johns 9 played a fair audience. House dark week of 13.

TAUNTON.—THEATRE (R. A. Harrington, manager): Peter Baker, supported by a capable co. 13, presenting Chris and the Emigrant, and Blackmark to fair business. Yale's Twelve Temptations 6; good house.

ANDOVER.—OPERA HOUSE (J. R. Oldfield, manager): Fair business; co. good. Nicholson Comedy co. 13-18.

GREENFIELD.—OPERA HOUSE (H. J. Lewis, manager): Murray and Murphy in O'Donnell's Neighbors 7 excellent satisfaction. Sonar's Band 20.

THUNDER'S FALLS.—COLLE OPERA HOUSE (Fred Colla, manager): Humility 10 and his excellent supporting co. in Other People's Money 5 secured a fair audience; co. far above the average.

SALEM.—MICHIGAN HALL (Andrew, Moulton and Johnson, managers): Hoyt's A Bunch of Keys, with Ada Bother as Tolly, highly pleased a fair audience. 1. Hands Across the Sea, small audience.

PITTSFIELD.—ACADEMY OF MUSIC (Maunice Callahan, manager): The Whitney Opera co. presented Rob Roy to a fair audience 5, and gave a very enjoyable performance. The Girl I Left Behind Me, with a specialty co., did fair business 7; excellent performance. Guy Brothers' Minstrels 10.

LYNN.—THEATRE (Dodge and Harrison, managers): Humility 2, 3, with matinee, pleased large house. The Prisoner of Zenda 6 gave an excellent performance to fair business. The F. H. Society of Harvard University with their new comic opera, Peck's Island, 6; The Twelve Temptations 9, 10; Two Little Vagabonds 12. MUSIC HALL (Dodge and Harrison, managers): House dark week of 13.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Daniel Frobenius's co. in The Prisoner of Zenda 2, large and fashionable audience; co. excellent. At the close of the third act, Walter's Comic Opera co. 5 and week; large audience; co. good; performance satisfactory.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Humility 1, large house; co. very strong. Run O' Well Glimmer's Comedy's place, and gave a splendid performance. The piece was effectively staged. A Bunch of Keys 4; fair house; co. very good, and specialist first-rate. Bennett and Morton 6-17 strong. ITSM: Dorothy Kent, of the Andrew Mack co., is at home.

FITCHBURG.—WHITELY OPERA HOUSE (Stephen Baggett, manager): Ethel Tucker and a good supporting co. opened a week's engagement 5 to good business. La Belle Marie, Mr. Potter of Texas Sen of Ice, Leah, Queens, The Collieries Thistle, and Blackmailed for Thousands were the plays presented. My Friend from India 14.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): vandeville Dramatic co., opened the second and last week of their engagement 5 to light attendance. Charles H. Yale's Twelve Temptations 12; My Friend from India 16; Bennett and Morton Comedy co. 19. 24. THE HOUSE (Gwynne and Simmons, managers): Ed F. Bush's White Crook 57; good business; performance fair. W. S. Brown's Hands Across the Sea 8-10. CITY HALL: Mrs. General Tom Thumb and co. 8-10.

WALTHAM.—PARK THEATRE (Edward Davenport, manager): Peter Baker in repertoire 13. Banquet, matinee, 25.

WORCESTER.—THEATRE (James F. Beck, manager): Donnelly and Girard in My Friend from India last few vacant seats 6, 6. One of the largest houses of the season witnessed a most enjoyable performance of The Prisoner of Zenda 7. Under the Polar Star 13-14; Jack and the Beanstalk 15; The Girl I Left Behind Me 16-18. LEONISTON'S OPERA HOUSE (All T. Wilson, manager): Dan McCarthy did satisfactory business in The Dear Irish House 21. The Showaway 12-17. THE WHITE CROCK OPERA HOUSE (E. J. Abbott, manager): The White Crook co. gave an inferior performance 57 to small house.

SOUTHERNDOWN.—DANISH OPERA HOUSE (J. S. Deane, manager): The Merchant of Venice 4; very small house.

BROCKTON.—CITY THEATRE (W. R. Cross, manager): The Charity Warblers, a local organization of society ladies, appeared in black face, and gave a good Twelve Temptations to crowded house 7. Charles H. Yale's Twelve Temptations was fairly presented to fair business and a well pleased audience 8. The best dramatic attraction of the season, The Prisoner of Zenda, was presented by an excellent co., headed by Howard

Goold and Isabel Irving, to a good house at advanced prices 9. In addition to the above-named, Maud Odell and R. F. McClellan deserve praise for their admirable work. In Old Kentucky was presented by Jacob Li's co. to a small but well pleased audience 5. The Brocton Ladies Chorus, assisted by Frances Denton Winters, soprano; H. Evans Williams, tenor; and Felix Evans Packard, gave the finest concert of the season to a fair but very enthusiastic audience 6. The solo work of H. Evans Williams was the finest ever heard here. My Wife's Friend 15; The Good Mr. Bent 17; the Sage, hypnosis, 19, 24.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Hoyt's A Temperance Town 17; The Old Hensstand 21; Sea 25.

PLYMOUTH.—DAVIS OPERA HOUSE (J. W. Coverly, manager): Henry L. Southwick in Richard III. to good business 8. The Volunteer (local) 17-18; A Temperance Town 20.

MICHIGAN.

GRAND RAPIDS.—FOWLER (J. W. Spooner, manager): The New 8 Balls was presented 6 by the Brokers Byrne. The scenic effects are good and the musical accompaniment proved much appreciated to a fair audience. De Wolf Hopper 7, 6. GRAMM'S O. Star, drew fair audience 8-10 and seemed to please. Hill's Players week of 15.

FLINT.—STOWN'S OPERA HOUSE (Stone and Thayer, managers): Edmond's Anecdotes week of March 29 to fair house; best satisfaction. Byrne Brothers in 8 Balls 9.

BATTLE CREEK.—HARRIS'S OPERA HOUSE (E. R. Smith, manager): Byrne Brothers in 8 Balls March 31 to a \$100 house; fair satisfaction. Lillian Keene in An American Girl 4; good house; fair co. and satisfaction. Shore Acres 15.

SPRINGFIELD.—TURNER OPERA HOUSE (Henry D. Field, manager): Frank K. Long co. to good business week of 5; House dark 11-13. Beach and Bowers Minstrels 21.

COLDWATER.—TIMM'S OPERA HOUSE (John T. Jackson, manager): 8 Balls 5 to medium business; performance excellent. Light Guard Band 7; Le-maire's Cinemascope 13-14; Silas R. Spencer 20.

LUDINGTON.—OPERA HOUSE (U. S. Grant, manager): Newels Columbia Comedy co. March 29; performance satisfactory. Price's Popular People in repertoire 13-17.

SAULT STE. MARIE.—Soo OPERA HOUSE (H. F. Gaudier, manager): John Galt's March 29 in Faust to a large and enthusiastic audience and in Richard III. 10 to fair house. Courtney Morgan 5-10.

KALAMAZOO.—ACADEMY OF MUSIC (E. A. Bush, manager): 8 Balls 5; large audience. The Brothers Byrne are surrounded by some talented people. My Friend from India 6 gave an excellent performance before one of the largest houses of the season; co. well balanced. House dark 13-17. Shore Acres 21. H. H. Select Players opened 8 for week to fair audience; good co. ITSM: Owing to the death of his father, J. P. Hill did not appear 6.

BOWLING GREEN.—RECKWITH MEMORIAL THEATRE (W. T. Lockie, manager): Byrne Brothers' 8 Balls 1; good house; well-pleased audience. ITSM: Mr. and Mrs. Len Rosalie, who were with Weston's White Slave co., are visiting here. They join the co. again 19 for a Spring tour.

OWENSBORO.—SALISBURY OPERA HOUSE (Salisbury and Brewer, managers): Darkest America May 11. ITSM: Mr. and Mrs. Francis Labadie gave a very fine performance at the Academy for the benefit of the Associated Charities to large audience 6. The entertainment consisted of the trial scene from Merchant of Venice and the wedding scene from Richard III. and the dialogue, A Husband in Clover.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): The oriental opera, Egypt, by and under the direction of Will D. Chancy, by and under the direction of Will D. Chancy, was presented by local talent to immense audiences 13. Hoyt L. Conary, lecturer, to large house 6. Hermann III. to a fair but enthusiastic audience 4. Professor Hermann proved that he is a worthy successor to Hermann the Great, while the dances of Adelaide Hartmann were beautiful. Smith and Stair's Royal Japanese Troupe and Vitascope 13-17. Shore Acres 18.

ANN ARBOR.—GRAND OPERA HOUSE (A. J. Sawyer, manager): Whitney Opera co. in Brian 8-11 to a crowded house; excellent performance. America Savoyville being especially good. Thomas W. Keene 9.

ABERDEEN.—NEW CROWWELL OPERA HOUSE (C. D. Hardy, manager): Smith and Rice's My Friend from India to crowded house 7 and drew the most enthusiastic applause anything seen here in years; it was a tremendous success. Al G. Field's Darkest America 17.

MUSKOGEE.—OPERA HOUSE (F. L. Reynolds, manager): Columbia Comedy co. opened 5 for a week to good business. Shore Acres 12; William H

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WEST 12-17.—THEATRE FRANCAIS (M. Phillips, manager): The House of Gold, w. presented by the stock co. 5 to the small big business, and in the usual creditable manner. Florence Blodley head of the vendeville bill, and made a decided hit.—Traverse: Broome's Chicago Marine Band performs at the Drill Shed 7-10.

ST. CATHARINES.—GRAND OPERA HOUSE (Thos. Lator, manager): Mackay Opera co. 5-12 to good business at a polar price: full satisfaction. James O'Neill in Virginia 17; Am. and Minstrels 21, 22.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): A Midwinter 8-10; 9 Bells 15-17.—Toronto Opera House (Ambrose J. Small, manager): Dodge at the French Bell 5-10 poor business. Con. Hall 15-17.—Vanderbilt Music Hall (J. E. Schilling, manager): Plunkett Greene T. Wanderer: Bicycle Club's concert 15.—4130 Theatres (H. H. Lamb, manager): John Zimner, Walter Mack, the Three Ramblers, Waring and Fraser, Hanley, Logan, and Healey Paul Andrews, and the Motograph to good business 5-10.—AUDITORIUM THEATRE (John Carter, manager): The Leary Sisters, 4. Clair and Corra, Bailey, Simonds, Seaman, and Monti, and the Crane Brothers to good houses 5-10.

ST. THOMAS.—DUNCAN'S NEW OPERA HOUSE (T. H. Duncan, manager): Professor Ferris, hypnotist, 1-10 to fair houses. Herbert D. Sprague, hypnotist, second by local talent, 2 to a very good house. Brian Burns to a large and well-pleased audience.—New Grand Opera House (H. Thomson, manager): House dark.

QUEBEC.—ROYAL OPERA HOUSE (W. A. Mahoney, manager): Longdon Opera co. March 28; good performance to fair business.

BRILLVILLE.—CARMEN OPERA HOUSE (A. Lessor, manager): Broome's Chicago Marine Band 15.—Powers's Opera House (Powers Brothers, a manager): House dark.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scane, manager): The Bowery Girl drew good business March 28 and gave good satisfaction. James O'Neill in Monte Cristo 15; 6 Bells 15.

KINGSTON.—MARTIN'S OPERA HOUSE (W. C. Martin, manager): The Whitney Opera co. in Rob Roy March 21 to a crowded house, high-class and pleasing performance. The singing of Florence Wolcott was a feature. The Chicago Marine Band 14.

ST. JOHN.—MECHANICS' INSTITUTE (T. B. Hamilton, manager): Murphy's Vandeville and Comedy co. March 20 to good business. The co. presented Hogan's Alley 5 to S. R. O. and introduced some new specialties which were very good.—Jewett House (A. O. Skinner, manager): W. T. Carleton Opera co. 15-25.

WOODSTOCK.—OPERA HOUSE (Charles A. Fyne, manager): The Whitney Opera co. in Brian Burns 6 to a large and well-pleased audience. The orchestra was very capable co. magnificently conducted, was somewhat of a disappointment. The orchestra was weak in point of numbers, being composed of only three people. N. O. of the special scenery was used. Thomas W. Keene in Richard III 14; Paul Casanova in The Three Guardsmen 14; Broome's Chicago Marine Band 17; Woodstock Minstrels 20.—IRISH: Benham Park, of whom an excellent portrait adorned the front page of last week's Mirror, was formerly a resident of Woodstock, and his many friends here are glad to learn of his success.

BRILL.—OPERA HOUSE (George O. Phillips, manager): House dark.

BROCKVILLE.—GRAND OPERA HOUSE (F. I. Ritchie, manager): The Whitney Opera co. in Rob Roy gave an excellent performance to a light house 1. Broome's Chicago Marine Band, matinee, 14.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): Plunkett Greene, song recital, with Van der Vee Greene, soprano, and Signor Van Scarra, pianist, 6 to large and appreciative audience. Chicago Marine Band 15.

HAMILTON.—GRAND OPERA HOUSE (F. W. Stair, manager): Digby Bell in The Midwinter Bell 5 gave a very fair performance to a well-pleased audience. Brian Burns played a return date here 7 to a very fair business, entire satisfaction. The Josie Mills co. 9-10; McKay Opera co. 12-17.

LONDON.—GRAND OPERA HOUSE (A. E. Root, manager): Rob Roy Opera March 28; good performance to fair attendance. Thomas Q. Seabrooke in The Speculator 28; first-class performance to large and appreciative audience. A Bowery Girl (Jesse Lillian Keene) 27; best business. Concert under auspices of Canadian Order of Commerce 28 to S. R. O. Whitney Opera co. in Brian Burns 3 (return: good performance to large and fashionable audience. A Midwinter Bell with Digby Bell and Laura Joyce Bell 6 to fair attendance. Thomas W. Keene in Richard III 13; 6 Bells 14.

STRATFORD.—CITY HALL: Alexandra Ramsey to fair house 5. Marie Van der Green 10. House dark 12-17.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed to us as to reach us on or before that date.

DRAMATIC COMPANIES.

A BOY WANTED (Bianey's; Clay T. Vance, mgr.): Harlem, N. Y., April 12-17.
A KATHARIN TUCKER (Willie E. Boyer, mgr.): St. Louis, Mo., April 11-17; Kansas City 19-25.
ADA REBMAN (Augustin Daly, mgr.): New York city April 24, Philadelphia, Pa., 25-31.
ALCAZAR STROKE (Beasco and Jordan, mgrs.): San Francisco, Cal., indefinite.
AT PINEY RIDGE (Benjamin Higgins, mgr.): Baltimore, Md., April 12-17; Philadelphia, Pa., 19-24.

A BAGGAGE CHECK (Bianey's; W. S. Butterfield, mgr.): Kansas City, Mo., April 12-17.
ALABAMA (Clarence Bainsbridge, mgr.): Cincinnati, O., April 5-May 1.

A LION'S HEART (Carl A. Hovins, manager): New York city April 12-17; Boston, Mass., 19-24.
BELL COMEDIANS (George H. Bell, mgr.): Laurens, S. C., April 12-14; Chester 15-17; Columbia 19-24; Sumpter 25-May 1.

BENNETT-MOULTON COMEDY (Monte Thompson, mgr.): Haverhill, Mass., April 12-17; Lawrence 19-24.
BUCKLEY STROKE (George Buckley, mgr.): Charlotte, N. C., April 12-14; Greensboro 15-17; Reidville 19, Danville, Va., 21, Charlottesville 22-24; Staunton 25-28.

BLACK SHEEP (Hoyt and McKee, mgrs.): New York city April 5-17.
BOSTON COMEDY (H. Price Weber, mgr.): Plymouth, N. H., April 12, 14, Woodville, 15-17; Lisbon 21, Lewiston 22-24.

CRANE COMEDY (Coldwater, Miss., April 12-14; Grenada 15-17.
COOK COMEDY (Mariboro, Mass., April 12-17.
COLUMBIAN COMEDY (C. H. Newell, mgr.): Fond-du-Lac, Wis., April 12-17; Racine 19-24; Kenosha 25-May 1.

CHARLES A. GARDNER (Del S. Smith, mgr.): Chicago, Ill., April 12-17; Louisville, Ky., 19-24.
CHRISTOPHER CLARKE (S. R. and the Geisenberger, mgrs.): Philadelphia, Pa., April 5-17.

CROW SISTERS (Gleason, Ill., April 12-17.
CHIMNEY FARMER (George Bowles, mgr.): Washington, D. C., April 12-17; New York city, 19-24.
COURTNEY MORGAN (H. B. Morgan, mgr.): Marquette, Mich., April 12-17.

COON HOLLOW (Al Caldwell, mgr.): Toronto, Can., April 12-17; Buffalo, N. Y., 19-24; Rochester 25-28.
CLARA TURNER (Charlemont, Mass., April 12-17.
CHARLEY'S AUNT (Julius Kahn, mgr.): New York city April 12-17.

CHANCEY OLCOFF (Augustus Pilon, mgr.): New York city, Jan. 25-indefinite.
CORSE PAYTON (W. E. Denison, mgr.): Albany, N. Y., April 12-17; Newburg 19-24.

COURTED INTO COURT (May Irwin): New York city Jan. 4-indefinite.
CONTENTED WOMAN (Hoyt and McKee, mgrs.): Pittsburgh, Pa., April 12-17.

CRAIG VOW (Keminston and Tryon, mgrs.): Pittsburgh, Pa., April 12-17.
DARKEST AMERICA (John W. Vogel, mgr.): Piquette, O., April 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100.

DE. BELL (Chicago, Ill., April 12-17.
DAN MCCARTHY (Trenton, N. J., April 12-17; Philadelphia, Pa., 19-24).

DONALD ROBERTSON AND BRANDON DOUGLAS (New York City April 12-17.
8 BELLS (Western; John F. Byrne, prop.; Walter Lot-

ter, mgr.): St. Thomas, Can., April 12, London 14, Toronto 15-17.

ELROY STROKE (Edwin Elroy, mgr.): Jamestown, N. Y., April 12-17; Bradford, Pa., 19-24; Morrisville, N. Y., 25-May 1.

EMERSON THEATRE STROKE (Charles Frohman, mgr.): New York city, Dec. 25-indefinite.
E. S. WILLARD (Detroit, Mich., April 12-17; Toronto, Can., 19-24; Buffalo, N. Y., 25-May 1; Rochester 29 May 1.

E. H. SOTHEMAN (Daniel Frohman, mgr.): Lancaster, Pa., April 12-17; Trenton, N. J., 14, New Haven, Conn., 15-18; Hartford 19.

EMERSON BLAIR (Robert Downing, mgr.): New Orleans, La., April 12-17.
EMILY BASKIN (Thomas W. Briley, mgr.): Worcester, Pa., April 12, Pittsburg 20, Scranton 21, Carbonate 22.

EMMA WARREN (Kington, N. C., April 12-17; Wilson 19-24; Rocky Mount 25 May 1.
FANNY DAVENPORT (Ben Stora and Archie MacKenzie, mgrs.): Portland, Ore., April 12-14; Spokane, W. Va., 25-27; Butte, Mont., 28-30; St. Paul, Minn., May 2-4.

FOE FARA VICTORIA (Mr. and Mrs. Russ Whistler; Julius Magnus, mgr.): San Diego, Cal., April 12, Riverside 14, Los Angeles 15-17, Sacramento 19, Stockton 20, San Jose 21, Oakland 22-23, Marysville 24, Tacoma, Wash., 25, Seattle 27-May 8.

FLORA STAMFORD (Washington, D. C., April 12-17; Frederick, Md., 19-24.
FREDERICK ST. CK (Mrs. John A. Foranagh, mgr.): Philadelphia, Pa., indefinite.

FERRIS COMEDIANS (Dick Ferris, mgr.): New York city, April 12-17; Pittsburgh 25-May 1.
GIRL I LEFT BEHIND ME (Julius Kahn, mgr.): Worcester, Mass., April 12-14; Philadelphia, Pa., 25 May 1.

GEORGIA CAYVAN (Charles Burnham, mgr.): San Francisco, Cal., April 12-14.
GREAT DIAMOND ROSSBY (Palmer and Knowles, mgrs.): Hartford, Conn., April 12, 14, Waterbury 15, Bridgeport 16-17.

GRANAN KATIE (Charles Rossby, mgr.): Marshfield, Ia., April 12-14; Ottumwa 19-24.
HAPPERT-DUNNICK (Covington, Ind., April 12-17.

HOGAN'S ALLEY (A. Gilmore and Leonard; Eugene Wellington, mgr.): New York city April 12-17.
HEART OF CHICAGO (Lincoln J. Carter, prop.; J. A. Simons, mgr.): St. Joseph, Mo., April 12-14; Omaha, Neb., 15-17.

HUMAN HEARTS (W. S. Ross, mgr.): Baltimore, Md., April 12-14.
HENRY AND MARYLAND (W. J. Block, mgr.): Brooklyn, N. Y., April 12-17.

HUMANITY (Wm. A. Brady, mgr.): Hartford, Conn., April 17.
HENNESSEY LEROY (Fred G. Conrad, mgr.): Troy, N. Y., April 12-14; Syracuse 15-17.

HOLDEN COMEDY (Harry Holden, mgr.): Springfield, Ill., April 12-17.
HEARTS (Henry Miller; Charles Frohman, mgr.): Philadelphia, Pa., April 5-17; Baltimore, Md., 19-24; Harlem, N. Y., 25-31.

HIMMELSTADT (John A. Himmelstadi, mgr.): York, Pa., April 12-17; Camden, N. J., 19-24.
HENNAW AND TENNESSEE (Montreal, Can., April 12-17.

IN MISSOURIA (F. C. Hamilton, mgr.): Boston, Mass., April 12-17; Providence, R. I., 19-24.
IRVING FRENCH (Panzanawer, Pa., April 12-14; Cleveland 15-17.

JOHN JEFFERSON (Richmond, Va., April 12, 14, Harrisburg, Pa., 15-17; Trenton, N. J., 18 Newark 17.
JIM THE FARMER (Washington, D. C., April 12-17.
JAMES O'NEILL (W. F. Connor, mgr.): Chicago, Ill., April 12-14.

JULIA MARLOWE AND ROBERT TAKER (Theodore Broome, mgr.): Boston, Mass., April 5-24.
JOHN DREW (Charles Frohman mgr.): Columbus, O., April 15, Indianapolis, Ind., 17.

JOHN HAZZ (Charles Frohman, mgr.): Chicago, Ill., April 12-14.
JOHNSON COMEDY (Pomeroy, O., April 12-17.

JONAS MILLS (C. H. Rowland, mgr.): Lindsay, Can., April 12, Peterboro 14, Cohasset 15, Kingston 16, 17, Ottawa 19-May 1.

KENNEDY PLAYERS (H. R. Hooper, mgr.): Gloversville, N. Y., April 12-14; Schenectady 25-May 1.
KATHERINE ROSS (C. A. Wilson, mgr.): Cohasset, N. Y., April 19.

LABADIE FAUST (Altoona, Pa., April 12-17.
LITTLE TALK (Fred Robbins, mgr.): Cortland, N. Y., April 12, Syracuse 15-17, Canastota 19, Bath 20.

LAND OF THE LIVING (Martin J. Dineen, mgr.): Jersey City, N. J., April 12-17; New York city 25-May 8.
LYCOUR THEATRE (Dan Frohman, mgr.): New York city Nov. 18-indefinite.

LOUIS JAMES (Wagenhals and Kemper, mgrs.): Kansas City, Mo., April 19-24.
LOUIS MORRISON (Edward Abram, mgr.): Newburg, N. Y., April 12, Philadelphia, Pa., 25-31.

LANGDON DRAMATIST (C. Toronto, Can., April 19.
LAURA BIGGAR AND BURT MAVERLY (Will C. Bains, mgr.): Chicago, Ill., April 12-17; Philadelphia, Pa., 19-24; Washington, D. C., 25-May 1.

MINNIE MADDEN FINE (New York city March 2-indefinite.
McVICKER THEATRE (Albion, N. Y., April 12-17.

MURRAY AND MACK (Joe W. Spears, mgr.): Boston, Mass., April 12-17; Allford 19, Pittsburg 20, Holyoke 21, New Britain, Conn., 22, Waterbury 23, Hartford 24.

MY FRIEND FROM INDIA (Canadian; H. Percy Hill, mgr.): St. Johns, Que., April 14, Montreal 19-24.
MY FRIEND FROM INDIA (A. Smyth and Rice, mgrs.): Cleveland, O., April 12-14; Buffalo, N. Y., 15-17.

MY FRIEND FROM INDIA (A. Smyth and Rice, mgrs.): Cleveland, O., April 12-14; Buffalo, N. Y., 15-17; Troy 19, Albany 20, Utica 21, Rochester 22-24.

MARIE BROTHERS (R. W. Maris, prop. and mgr.): New York city, Can., April 5-17; Collingwood 19-24; Barrie 25-31.

MISS FRANCIS OF VALE (Julius Kahn, mgr.): New York city March 25-indefinite.
MYRA COLLINS (Kellam and Harper, mgrs.): Turner Falls, Mass., April 12-17; No. Adams 19-24; Mechanicsville 25-May 1.

MCADAMS AND GREENE (Allentown, Pa., April 12-17; Portville 19-24; The-ton, N. J., 25-May 1.
MY FRIEND FROM INDIA (C. O. Donnelly and Girard; Smyth and Rice, mgrs.): Piquette, Mass., April 14; Nashua 15, Lawrence 16, Lynn 17, Portland, Me., 19, 20, Biddeford 21, Lewiston 22, Skowhegan 23, Bangor 24.

MADISON SQUARE COMEDY (Council Stuffs, Ia., April 12-17.
McKee RANKIN (Cincinnati, O., April 12-17.

MAN FROM MEXICO (Smyth and Rice, mgrs.): Jersey City, N. J., April 12-17; New York city 19-indefinite.
Mc CARTHY'S MISADVENTURES (Barney Ferguson): New York city April 12-17.

METROPOLITAN COMEDY (Rhinebeck, N. Y., April 12-17.
MORRISON'S FAUST (Edw. J. Abram, mgr.): Hillsboro, O., April 12, Chillicothe 14, Jackson 15, Portsmouth 16, Trenton 17.

MORLEY'S TWINS (Ferguson and Enzerich; Frank Merritt, mgr.): Ft. Wayne, Ind., April 12, Fortora, O., 14, Findlay 15, Marion 16, Steubenville 17, Pittsburg, Pa., 19-24.

MARGARET MATTHEW (John G. Magle, mgr.): Milwaukee, Wis., April 12-17; Kansas City, Mo., 19-24.
MYSTERY OF THE BUGLE (Philadelphia, Pa., April 12-17; New York city 19-24.

NAT C. GOODWIN (George J. Appleton, mgr.): Philadelphia, Pa., April 5-17; Peoria, Ill., 19, Rockford 20, Madison, Wis., 21, St. Paul, Minn., 22-24; Du'n'h 25, West Superior, Wis., 27, Minneapolis, Minn., 28-30.
OTIS SKINNER (San Francisco, Cal., March 29 April 17, Oakland 19-21, San Jose 22, Fresno 23, Santa Barbara 24, San Diego 25, San Bernardino 27, Riverside 28, Los Angeles 29-30.

O'HOOGLAN'S WEDDING (W. B. Watson, mgr.): Pittsburgh, Pa., April 12, 13.
OLIVER BYRON (James H. Alliger, mgr.): Philadelphia, Pa., April 19-24.

OLGA NETHERSOLE (Daniel and Charles Frohman, mgrs.): Washington, D. C., April 12-17; Brooklyn, N. Y., 19-24.
OLD FARMER HOPKINS (Frank S. Davidson, mgr.): Hugheville, Pa., April 12, Canton 14.

PAUL AISKAN (Harrisburg, Pa., April 12-17.
PRODIGAL FATHER (St. Paul, Minn., April 12-17.
PRISONER OF ZANDA (Washington, D. C., April 12-17.

PUL & CO (New York: Dayton, O., April 15.
PECK'S BAD BOY (Sandusky, O., April 15.
PINCH ROBERTSON (Houston, Tex., April 12-17.
PRINCE OF THE TOWER (Thomas C. Leonard, mgr.): Hutchinson, Minn., April 12-14; Glencoe 23-24, Belle Plaine 25-28, St. Peter 29-May 1.

PAGE PLAYERS (Arkansas City, Kan., April 12-17; Wichita 19-24; Salina 25-May 1.
PETER F. BAKER (Woonsocket, R. I., April 12-14; Pawtucket 15-22.

PETER F. DAILEY (Harris and Rosenbaum, mgrs.): New York city April 12-May 1.

PUD'NHEAD WILSON (Marion, N. Y., April 12-17.
PACE POPULAR PEOPLE (Thomas C. Syme, mgr.): Lansing, Mich., April 12-17.

RUSSELL LA FAYETTE (J. F. Carter, mgr.): New Orleans, La., March 8-indefinite.
REAR AND MAMMOTH (Hoyt and McKee, mgrs.): St. Louis, Mo., April 12-17; Pittsburg, Pa., 19-24; Cleveland, O., 25-May 1.

ROLAND REED (E. R. Jack, mgr.): New York city March 29 April 17.
ROSA (G. W. W. Magee, mgr.): Baltimore, Md., April 12-17.

ROSEBERRY PATRIMONIES (Evansville, Ind., April 12-17.
SAM SMITH RUSSELL (Fred G. Berger, mgr.): Boston, Mass., April 12 May 1.

SOUTHERN PRINCE (Cordelia, Ga., April 12-17.
ST. PLEASANT (Camden, N. J., April 12-14; Fairview 15-17.

SHAW BIG COMPANY (Sam T. Shaw, mgr.): Cohasset, Cal., April 12-17; Reading 19-24; Red Bluff 25, Chico 26 May 1.

SHAW ACRES (No. 2): Battle Creek, Mich., April 12, Lansing 14, Muskegon 15, Grand Rapids 16, 17, Bay City 19, East Saginaw 20, Kalamazoo 21, Goshen, Ind., 22.

SAWTELL DRAMATIC (J. Al Sawtell, mgr.): Lowell, Mass., April 12-17; Nashua, N. H., 19-24; Pittsfield, Mass., 25-May 1.

SCHUBERT CONDOY (Harry F. Curtis, mgr.): Cambridge, Pa., April 12-17; Elmira, N. Y., 19-24.
SAN DE LEON'S CO. (East Liverpool, O., April 12-17).

STAR GARDEN (Joe Ott): Brooklyn, N. Y., April 12-17.
SPAN OF LIFE (William Calder, mgr.): Brooklyn, N. Y., April 5-17.

STUART RICHMOND (Dayton, O., April 16.
SIX TRACKED (Julie Walters, mgr.): Greenfield, Ind., April 12-14; Franklin 14, Dayton, O., 19-21, Soldiers Home 22, Xenia 23, Chillicothe 24.

STREET ACRES (James A. Horne; William B. Green, mgr.): Dayton, Mass., April 12, 17; Minneapolis 19-24; St. Paul 25 May 1.

STRANGER IN NEW YORK (Hoyt and McKee, mgrs.): Boston, Mass., March 25-indefinite.
SYNDROME STRAIGHT (Lawrence, Mass., April 12-14.

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TELEGRAPHIC NEWS

CHICAGO.

New Bills at the Downtown Theatres—"Biff" Hall's Fact and Fancy.

(Special to The Mirror.)

Chicago, April 12.

There is a change all around at the downtown theatres this week, each house offering a new attraction. At Hookey's Mr. Willard, after five splendid weeks in The Regent's Comedy, The Sheddman and The Professor's Love Story, is succeeded to night by that other fine English actor, John Hare, who opened before a large and fashionable audience in The Hobby Horse. Thursday evening he will be seen in his great impersonation of old Eccles in Caste. The Hare engagement is for two weeks, and A Pair of Spectacles and two new one-act plays will be given during the second week.

Dorothy Morton and the excellent company from Daly's were warmly received at the Columbia to-night. They gave us for the first time the bright musical comedy, The Galah, which New York knows so well, and it scored a hit that augurs well for its successful engagement. In Gay New York, which it followed, had two great big weeks, and will close its season after this week.

During the past three weeks Joe Arthur's interesting melodrama, The Cherry Pickers, has entertained a large number of people, and last evening it was succeeded by those jolly little people, The Lilliputians, who presented their new spectacle, The Merry Tramps, before a very large audience.

Mr. Mansfield enjoyed two splendid weeks at the Grand and he was followed last night by the talented comedian, Thomas Q. Sanborn, in his comedy, The Speculator. From the pen of our fellow townsman, George H. Broadhurst, who wrote Reed's clever play, The Wrong Mr. Wright, Mr. Sanborn's work improves continually and he makes a hit in this play.

Once in a while a good little man and a hard worker gets his reward in this world, and this has come to pass in the case of Will H. Barry, who now is the sole owner of the Alhambra, having secured the lease held so long by H. R. Jacobs. Everyone here is glad of it. He took charge last week, and yesterday two big houses greeted Burt Haverly and Laura Bieger there in A Trip to Chinatown.

Evans and Hoer and Anna Held played in A Parker Match the first half of last week, and since then The Great Northern has been "dark." It will remain so during this week, at least. It has been removed that Charles E. Evans and F. Ziegler, Jr., would take the theatre under a sub-lease from Palmer and Rork. Last week the latter two secured an injunction to restrain the Davidson brothers from taking the house.

The "lights" in vander he have been doing remarkably well here of late. Fred Paulding has scored heavily at the Schiller in A Modern Martyr, and at the same house that dainty little sonnet, Mary Marlowe, has made the hit of the bill. Howard Hessel, Maggie Fielding, and Lizzie Evans are well received in The Man Upstairs at the Chicago Opera House, and Annie Myers, Drew Donaldson, Charles Russell, and Charles Earle are seen in Pygmalion and Galatea at Hopkins's, where the stock company is presenting The Lights of London.

Over at the Lincoln Theatre yesterday Dr. Bill had two big houses, and at the Academy of Music Charles A. Gardner was warmly welcomed in his revival of Karl.

Otto P. Read, who is greatly pleased over the success of The Juckins, was telling me the other day that the new play he wrote for Burr McIntosh is now tied up in the lawsuit between the actor and Joseph Brooks.

George W. Irish, of this city, who has had a long season with Lincoln Carter's Tornado, is back in town. He narrowly escaped lynching in St. Louis by announcing "the approach of The Tornado."

The Galah is still "dark." The Schiller people not being ready yet to put vander he in there. It is reported that the Schiller will have ten weeks of the Castle Square Opera company this summer.

David Henderson is fairly engaged in preparing his summer season of extravaganzas at McVicker's. The Crystal Slipper will be the first revival.

Joseph B. Camp, manager of the Grand Opera House, at Louisville, Ky., has found three sublease names in A Merry World cast: Lela Murray, Winnetta Kram, and Tilly Stark. The latter is a bird.

W. F. Clifton presented The Two Orphans at Havlin's last week, and on Saturday it snowed.

There was an interesting little ceremony the other day at the Episcopal Cathedral of Saints Peter and Paul on the West Side. The infant daughter of Mr. and Mrs. Bromley Davenport was christened Dorothy, the sponsors being Miss Olga Brandon, of Mr. Willard's company, and Verner Clarges, of The Cherry Pickers. Mr. Davenport is a member of the Willard company.

Last Thursday morning the Ringling Brothers gave the best street parade I ever saw with a circus, and on Saturday evening they opened before a great crowd at Tattersall's. It is a fine show. The engagement is for two weeks, and the tenting season then begins.

Fred Warde had an excellent week at the Lincoln, and renewed many old Chicago acquaintances.

Low Dockstadter says there will be no war in Crete, because they cannot get the Kinetoscope ready.

"Biff" Hall.

PHILADELPHIA.

Nat Goodwin—The Mysterious Mr. Bugle—Creston Clarke—Other Mills—Gossip.

(Special to The Mirror.)

Philadelphia, April 12.

This being Holy week, the patronage this evening is not particularly good. Easter week may improve matters, after which the season of our first-class theatres will be practically ended. The popularity of the bicycle, the exodus of fashionable people to the suburbs, and the hard times have all combined to shorten the season. Business is best at the popular priced houses, three of which will remain open throughout the summer.

Nat C. Goodwin in An American Citizen is in his second and last week at the Park Theatre. This is the best engagement he has ever played in the Quaker City. Everybody likes the play. In Gay New York was booked here for the week of April 19, but Manager Gilmore received \$500 and allowed them to cancel the engagement. Robert Mantell will fill the week with the Corcoran Brothers and Monbars. Lewis Morrison will follow on April 26, and Odell Williams in The Alderman May 3 for one week, which closes the season.

For the first time in the history of the Broad Street Theatre, fifty-cent matinees will be introduced. During the season the matinees at popular rates attract packed houses, and at regular tariff very slim ones. The Mysterious Mr. Bugle, which was fully described in The Mirror last week, is the attraction here for the week. Annie Russell and Joseph Holland in the principal parts are assisted by a good company, under the management of Alfred Bradley. The Lyceum Theatre stock company, presenting The First Gentleman of Europe, and The Man Flower at the matinees, follow week of April 19, Julia Marlowe 26.

The Chestnut Street Theatre has a special engagement at popular prices, viz., three matinees this week, 50 cents for best seats, evenings, \$1. The attraction is Creston Clarke, assisted by Adelaide Prince, Wilfred Clarke, and a good company, in reperture, this being his third week in this city, where he is deservedly popular. The new comic opera, 1890, produced last week in New Haven, under the management of W. B. Seashind, will come here on 19 for two weeks. Edwin F. Stevens, Mathilde Cottrell, Genevieve Reynolds, Nita Carline, Charles M. Butler, Herbert Carr, and Alma Strong are in the company. The title of the organization is the Fifth Avenue Theatre Opera company.

Henry Miller in Heartsease at the Chestnut Street Opera House has scored an artistic success, but he certainly deserved better houses than were accorded him and his interesting production. The Mask and Wig Club of the University of Pennsylvania will give their annual production during the week of April 19. Very Little Red Riding Hood is an entire new burlesque. The massive scenery and gorgeous costumes are by Van Horn and Son. Bookings for balance of the season are 40s Rehan, April 26; Richard Mansfield, May 3; Olga Netherole, May 10.

The one thousandth performance of The Lady Slavey was the attraction to-night at the Walnut Street Theatre. This is the farewell week of the piece, which will close its season here on April 17. At Piney Ridge is booked for the week of the 19: The Good Mr. Best 26.

The flying trip of the Castle Square Opera company to Washington on April 8 was a success. Folks was the attraction for the matinee at the Lafayette Square Opera House, which was crowded.

The Gypsy Baron at the Grand Opera House with the Castle Square Opera company to night are giving an excellent performance. The company, aided by the talent engaged for Washington and Baltimore, alternate in their several roles. There is a chorus of silvery voices. The house is crowded, and the advance sales guarantee a prosperous week. Princess Bonnie will be sung Easter week, and the house is already sold out for the entire week.

The following operatic artists have been engaged by the Castle Square Opera company for Washington and Baltimore. Charles Bassett, Richard King, Reinhold Roberts, Albert Johns, A. G. Cunningham, late with Shamus O'Brien, William Strasser, Melville Stuart, Frank Woolley, Raymond Hitchcock, Joseph S. Greenleaf, 4-4, 14s, Elise, Oriana Warden, Octavia Barba, Katherine Eland, Alice Judson, Gertrude Quinlan, Colema Wynne, Lizzie Macnicol, and Florence Metcalf.

A Bunch of Keys at the Grand Avenue Theatre is a good attraction, and was never presented in this city with a cast equal to that of Amy Lee and the strong stock organization. Emma Madden, Margaret Dale, Lillian Laurence, Robert Dromet, Sydney Booth, Edwin Holt, Cora Williams, Joseph S. Everham, Edwin Middleton, R. V. Villiers deserve special mention. Americans Abroad is the bill for week of April 19.

The city is already billed for the Forreugh and Sells Brothers' Circus, which open here April 26 for one week on the baseball ground. This will be the only circus here this season.

John P. Smith's elaborate production of Uncle Tom's Cabin is at the People's Theatre this week. The large company gives a good entertainment which is fairly patronized. A Trip to Chinatown will follow on April 19.

Thomas E. Shea, the star in The Man-o'-Warman, with James J. Corbett in an athletic programme and sporting contest, and John McVey as an additional drawing card, opened to-night at the National Theatre for a week to a crowded house, and good prospects for the entire engagement. Oliver D. Byron in The Turn of the Tide will follow on April 26, week; The Girl I Left Behind Me May 3.

The stock company of Forreugh's Theatre, in a careful and well-rehearsed production of Article 47, handsomely staged, and a credit to the excellent management of this popular house, was well received this afternoon and evening, and will hold the stage for the entire week. The War of Wealth with stock company April 19.

Richards and Pringle's Georgia Minstrels furnishes a good show this week at the Standard Theatre. Billy Kewand and thirty-five people are on the programme. Dan McCarthy will follow on April 19. John G. Jernon, of the Lyceum Theatre, who has leased this theatre for next season, will be the sole launce.

Dumont's Minstrels, at the Eleventh Street Opera House for this week revive some of the successful burlesques to which The Electrician (a new one) is added. They are attracting paying houses.

The Merry World will come to Gilmore's Auditorium April 19 for one week. Louise Dempsy and a large ballet led by Catharine Barthe as premiere are the features.

Two Uncle Tom's Cabin shows are in Kensington this week—John P. Smith's at the People's Theatre and Major's Double Company at the Kensington Theatre.

Alice Judson, the Washington soprano, made her trial debut here last week in Falke, and was favorably received. She will be a member of the Castle Square company at Baltimore and Washington.

Florence Carpenter, the nineteen-year-old music hall singer, who was asphyxiated in a New York hotel, was buried from her mother's home in this city on April 11.

The Browning Society of Philadelphia will give The Masque of Comus, by John Wilton, at Mercantile Hall on May 6.

S. FERNBERGER.

BOSTON.

Sol Smith Russell, Julia Marlowe and Other Attractions—Benton's Chat of the Theatres.

(Special to The Mirror.)

Boston, April 12.

The opera is over and the season had hardly any appreciable effect on the attendance at the theatres. Still the managers take a long breath of relief now that the danger of rivalry is over.

Sol Smith Russell has kept away from Boston for nearly two years, and consequently there was unusual interest in his re-entrance to-night.

Julia Marlowe and Robert Taber have been doing a tremendous business at the Hollis. The critics were unanimous in the opinion that for

Senale Prince Charlie gave Miss Marlowe some of her best opportunities. This week is divided between Roman and Juliet, Much A/D About Nothing, and Romeo, and still other pieces of the repertoire will be revived for the third and last week of the engagement.

The Bohemian Girl is the opera of this week at the Castle Square, and is a sort of even song of the organization, as there is to be a change in policy at the house the first of May, and after having been devoted to opera of all sorts and conditions for two years the house will be given over to a comedy company which will play at popular prices and give popular plays. Waggoner revivals proved too much for the season, and a change was considered advisable.

At the Broadway Square Theatre the English was greeted by an overwhelmingly big house to-night, and while the company may not have been quite as good as that which has been seen in other presentations of the piece, it was equal to the requirements, and the stage effects were all that could be wished.

There was laughter at the Columbia to-night when Murray and Mack appeared in Flaming Joe's Courtship.

Last, Strayed or Stolen continues to do well at the Boston, and will close a successful engagement this week. The hit of the present engagement has been the work of Rose Bonnet as the Godmother.

A Stranger in New York will run out the dramatic season at the Park. Business continues at high water mark. This place inspires people to go to see it again and again, and the car-gas are being whittled everywhere. I predict that Harry Conner will make a tremendous hit when he has a chance to play it in New York.

Secret Service will be played at the Museum only three weeks longer, because the company has to sail for England to fill the engagement booked at the Adelphi. Odette Tyler, who is back in the cast, makes as easy friends as ever.

George A. Schiller came on from New York last week with his wife to celebrate his mother's birthday in this city. He will remain in town until it becomes necessary for him to leave to begin the rehearsals at the Casino's review in New York.

Peter Long has been engaged by the company to play The Walking Delegate at the Tremont this summer.

John B. Schofield and Maurice Grau spent the most of last week in New York, but upon returning to see the finish of the opera season Mr. Schofield said: "If we decide that we want to we will give the opera of the season next winter. We have always given the best opera in the country, and we can do it again. I do not think that Mr. Damrosch will do anything more than he has done heretofore for opera. His going abroad just now has no special significance; he goes abroad every summer. I do not believe that Melba has signed with Damrosch and Ellis; she certainly has not unless she has directly broken her word to us. I do not think Ellis has any special influence in the matter. As to the De Ravashe, we are sure of them. Why, Jean de Ravashe would do as much for Mr. Grau and myself, and is as loyal to us, as if he were our own brother."

If the Ellis-Damrosch combination succeeds it will do away with the use of Mechanics' Hall as an opera house, for with the departure of Abbey, Schofield and Grau from the command of affairs the Boston will probably once more open its doors to the Metropolitan company, and possibly this may eventually give us what Boston sorely needs, an up-to-date opera house.

Charles E. Innes is at work upon a book of short stories of stage life.

Richie Ling has already left the opera company at the Castle Square. He has made many friends during his long stay in Boston, and has proved the best all-around tenor that the Castle Square company has had.

Eugene Tompkins has been in New York during most of the past week.

Mabel Eaton made an emphatic hit when she replaced Amelia Bingham in the leading part of the Two Little Vagrants during the closing week of the engagement at the Tremont. Miss Bingham has been taken to a hospital where an operation will be performed.

Georgia Calne has been having a busy week of it appearing in Last, Strayed or Stolen at the Boston, and running on to New York several times a week to rehearse her part in John McNally's new piece, The Good Mr. Best. She left Boston on the midnight train at night, got into New York in the morning, rehearsed all the forenoon and came back on the one o'clock train in time to play for the evening.

Marie Engle will go to Paris to study under Bouhy.

Rosa Oltzka will sing in London in concert this summer and may sing in Paris before she returns to America.

Henry Woodruff will play the part of Wilfred Varney several times at the Boston Museum before the close of the run of Secret Service. Mrs. Miriam O'Leary Collins is organizing an especially strong cast for the production of The Two Orphans, in aid of the Home for Destitute Children at the Hollis Street Theatre, April 20. She has obtained Kate Claxton's prompt book of the play, and among those who will appear are Mrs. Fanny Addison Pitt, Emma Sheridan Fry, Blanche Walsh, Eugene Ormonde, Walter Thomas, and William Baymore.

Edward Gervase, of this city, has written A Dish of Dainties, a one-act play, for Lillian Burkhardt.

Louis Miller has been re-engaged for next season as business manager of The Sunshine of Paradise Alley.

Charles Frohman has so arranged the tickets for the members of his Secret Service company that they may return any time before the close of the London engagement and the opening of the next season.

The one week remaining open in the Tremont's season has been filled by Pudd'nhead Wilson, which was such a hit there last year.

Laura Burt, Madge Lovelock, Blanche Walsh, and Maurice Barrymore are among the favorites who are to appear at the Koster concert at the Boston and Park next Sunday. The same programme will be given at each theatre.

Marie Laurens announces her engagement to C. G. Lockwood, a wealthy New Yorker. She will retire from the stage in the Fall.

Alice Fischer and Olive May were received by officers of the Minnesota on board ship Sunday evening.

Jack Hirsch says all the horses in The Sporting Duchess have been entered at the Horse Show which takes place here that same week.

JAY BURTON.

WASHINGTON.

Olga Netherole—The Prisoner of Zenda—The Castle Square Opera Company.

(Special to The Mirror.)

Washington, April 12.

Olga Netherole opened her engagement at the Lafayette Square Opera House this evening with Carmen, which is new here. Notwithstanding this being Holy Week the attendance was

both large and fashionable. Miss Netherole was accorded a most cordial greeting and in her artistic presentation of the title role her success was complete. Robert Hartley, Frank Leder, E. van Hatten, Robert Freeman, John Blair, Harrison Watson, Violet Black, Alice Leighton, and Annie Clarke are included in the strong support. Carmen will hold the boards for two performances with Canine leading the week. This engagement ends the regular season of the house. Commencing Easter Monday matinee, the Castle Square Opera company will inaugurate the opera season with The Gypsy Baron.

The Prisoner of Zenda was given a sterling performance at the Columbia Theatre, meeting with the immediate approval of a large audience. The brilliant acting and elaborate dramatic pictures were produced in fine form. Howard Gould gave an admirable presentation of the leading role and was strongly applauded. Isabel Irving's Princess Florin was charming. A talented supporting company comprising, Maude O'Dell, Grace Brady, Arthur Elliot, John Findler, Harry Deline, Walter S. Hale, Robert F. MacCormack, E. J. Dunstan, Benjamin Montell, and Vaughan Unwin gave a perfect rendering to the performance. Walter Whitelock comes next.

Chicago Fadden, with Charles H. Hopper and all of the original company except Roscoe Wheeler, a new member, commenced a return engagement at the New National Theatre to a large audience. George Mack, John Findler, Harry Reynolds, Sydney Price, W. H. Shelden, Will Cooper, Edith Francini, Irene Vincent, and Fanny Dunham Rouse renewed their popularity, and the strong character bit of Marie Bates was as artistic and as striking as ever. Dicky and Laura Joyce Bell in The Midnight Bell and The Howler Doctor will follow.

May's A Tossie Star, with Frank J. Keenan in the role of Harlequin Brander, opened to a large audience at the Academy of Music. An excellent performance of the familiar play was given, the several parts being in the hands of a company of recognized ability. Next week Edward Harrigan in Old Lavender will be the attraction.

Jim the Peewee was given a capital representation by D. A. Bente's capable company at the Grand Opera House, and was warmly greeted by the large audience. Harrison J. Wells as James Reuben, Clement St. Martin as Baron Harlequin, Edward Emery as Captain Redwood, H. H. Pitt as Louis Perival, and Mary E. Rice as Miss (Mrs. Reuben) gave powerful portrayals that commanded applause. McCarthy's Madcaps will follow.

There will be no performance at the Bijou this week. Manager Hollingshead, of Flora Stanford's A Soldier's Sweetheart company, having cancelled the engagement on account of Holy Week.

The Remy-Bentley Burlesque company opened at Keenan's Lyceum Theatre to a crowded house. The Billy Dinner to the prominent burlesque, introducing the dancers Tyrone and Evalyne. Next week, Morris's Twentieth Century Madcaps will return.

The introduction to the Washington public of the Castle Square Opera company at a matinee Thursday in the opera of Falke demonstrated that we will shortly have for an indefinite stay a complete and talented comic opera organization that can hardly fail or succeed.

Madame Sene Gane closed the season here Saturday night, and Isaac Newton, after sixteen years association with Augustus Pitou, covered his pleasant relationship at the same time to act as manager for Kathryn Kidder in the coming tour of the play.

Under the management of Robert M. White, of the Bijou, Robert Frimmons, pugilistic champion, paraded the large Centre Market Hall to-night with advertisement placed at \$2 and \$1 50. The sporting contingent has the assistance of a specially engaged vaudeville company.

Bones had a crowded house at his band concert, Sunday night, at the Lafayette Square. Elizabeth Northrup soprano, Marina Johnson, violin, Arthur Pryor, trombone, and Franz Hall, flageolet, were the soloists.

The concluding concert of the Metropolitan series will take place Wednesday afternoon at the Columbia Theatre, the artists for this concert being David Blapham, baritone, of the Metropolitan Opera company, and Charles Gogorowitch, violinist.

JOHN T. WARDE.

ST. LOUIS.

Richard Mansfield—in Gay New York—The Season of Benefits—Notes and Gossip.

(Special to The Mirror.)

St. Louis, April 12.

In Gay New York, the burlesque that played here early in the season and which made an instantaneous hit at the same time, opened again at the Century Theatre last night to a fine audience. The same clever people are with it, and from the opening last night ought to meet with the same success as on its former visit.

The return engagement of Richard Mansfield began most auspiciously at the Olympia Theatre to-night. Mr. Mansfield presented The Merchant of Venice. He gave a very artistic performance. During the week he will present an extensive repertoire, the plays being A Parisian Romance, Arms and the Man, Prince Karl, Richard III., Beau Brummel, and Dr. Jekyll and Mr. Hyde.

To-night the jural and popular treasurer of the theatre, "Bud" Mantz, is taking a benefit, and judging from the audience present all the theatregoers in town are his friends.

Freeman's Fun Makers opened at Havlin's Theatre yesterday afternoon, presenting the farce-comedy, A Railroad Ticket. The piece has been re-written, and a lot of up-to-date songs and music introduced in it.

One of the strongest bills of the season was presented at Hopkins's yesterday to the usual large audience. Bronson Howard's famous drama, The Banker's Daughter, was presented by the strong stock company.

Anna Eva Fay, who appeared to crowdhouse earlier in the season at the Fourteenth Street Theatre, opened there again to-night to a big audience. Her engagement is for one week, with a probability of a longer run.

Arthur Gessrich, the polite and good-natured treasurer of the Hagan, will have a benefit on April 20, and he deserves a "car." The Olympic Theatre will close its doors for the season after the engagement of Eugene Blair next week.

Assistant Treasurer Dick Ritchey, of the Olympic Theatre, will have a benefit on the Monday night of the Eugene Blair engagement. Colonel Robert G. Ingersoll gave his latest lecture "Truth" at the Olympic Theatre last night to a very large audience.

James J. Corbett appeared for four performances at Havlin's Theatre, commencing last Thursday night in conjunction with the A Baggage Check company and drew crowded houses.

Kitty Wolf joined the A Baggage Check company here last week.

John Ritchie spent several days in the city

last week. He is on his way East from the Pacific Coast and went to Chicago Friday night.

The benefit for the Actors' Fund, which took place last Thursday afternoon, at the Olympic Theatre, was a big success, and will not be a hand- some sum. The orchestra of the Olympic and Century Theatres were combined. Stuart Rob- son and his company gave an act of The Jack- son, and Thomas Q. Seabrooke and his com- pany presented an act of The Speculator. There were also specialties by artists from each of the popular-price houses.

Harry C. McGuire has been appointed City Passenger Agent of the "Big Four Route." He will be a strong rival of the genial City Pas- senger Jerry Hunt, who fills a similar position with the Chicago and Alton Railroad in securing theatrical business.

The Metropolitan Printing company of New York obtained an attachment against "B.B." Platinums for an indebtedness of \$985.75 last Thursday afternoon.

Charles Morgan resigned from the A Bage- check company here last Thursday and was succeeded by Fred Deane.

The gravity railway at the "suburban" was thrown open to the public yesterday. The gar- den proper will begin vaudeville entertainments by the middle of May.

Will Deane, the well-known theatrical manager, formerly connected with old Pope's Theatre as manager, is in the city, and will re- main several weeks.

Bert Riddle was in the city last week.

The In Gay New York company will close its season here next Saturday night and go direct to New York.

W. C. HOWLAND.

CINCINNATI.

McKee Rankin—The Nobles—The Season's Early Close—The Summer Opening—Notes.

(Special to The Mirror.)

CINCINNATI, April 12.

McKee Rankin appeared at the Walnut yester- day afternoon and evening in his new play, True to Life. It was cordially received and will be continued throughout the week. Nance O'Neill, a young California actress, is Rankin's leading lady, and she creates a good impres- sion.

The Nobles, Milton and Dolly, made their first Cincinnati appearance in vaudeville at the Pike yesterday in a charming little sketch, which was heartily applauded. Alex. Heindl, the 'colliet', from the Boston symphony orchestra, and Helene Mora are the other star attractions upon the bill.

John L. Sullivan is at the head of a good bur- lesque and vaudeville company which opened for the week at the Fountain yesterday. John L. has many warm friends in this city, who never miss an opportunity to pay him homage. He will appear as interlocutor in the minstrel first- part and later will pose in exhibitions of classic statuary.

The N-ris Brothers' Trained Dog and Pony Show is at Robinson's this week. The ponies, dogs, and monkeys do many amusing tricks.

The Grand is dark this week, but next Mon- day will reopen with an elaborate production of Joseph Arthur's The Cherry Pickers.

To-morrow evening, Watkin Mills, the eminent English basso, will give a song recital at the Odon.

The theatres are closing unusually early this season, due partly to the prolonged hard times. The Summer resorts will not be regularly opened until the late Spring, so there will be an interregnum in the amusement world here.

The Coney Island management, however, is considering opening its season next Sunday, weather permitting.

Manager Baker, of Heuck's, is thinking of undertaking the management of Susie Kirwin's Opera company during the Summer.

Harry Hopper, the well-known advertising agent of the Grand and Walnut, has been ten- dered a testimonial benefit to occur at the Wal- nut, Thursday, April 22. Hopper has been in poor health for a long time and his friends hope that sufficient will be realized from the enter- tainment to enable him to go to Denver to recuperate.

Thomas Nelson, who is now the Treasurer of Robinson's, will have charge of the Coney Is- land box-office during the Summer.

WILLIAM SAMPSON.

BALTIMORE.

At Piny Ridge—The World Against Her—Heartsease—Sousa's Band.—Notes.

(Special to The Mirror.)

BALTIMORE, April 12.

A charming bit of dramatic realism is seen in David Higgins's delightful romance, At Piny Ridge, which crowded the Academy of Music this evening. The play abounds in humor and pathos. The scenery and general mounting adds to the effectiveness of the competent cast, which includes Mrs. McKee Rankin, Bert McIntosh, George Waldron, Thomas Oberle, and Blanche Burton. The Academy's attraction for Easter week will be Daniel Frohman's company in The Prisoner of Zenda.

Frank Harvey's new play, The World Against Her, was very well presented at the Holiday Street Theatre to an appreciative audience. Agnes Wallace Villa, assisted by a well-balanced company, gave an intelligent rendition of the play, which merited the favor accorded it. Next week, H. C. Miner's Human Hearts will furnish the Easter attraction.

Harry Morris's Twentieth Century Maids will entertain the patrons of Kernan's Monumental Theatre, and attempt to enliven the first week of the Lenten season. The company presents a very fair vaudeville bill. The City Sports Bur- lesque company will follow.

Ford's Grand Opera House will be occupied by local attractions this week, Tuesday evening being given up to one of the popular Gar- land Orchestra Concerts, with Natorp Blumen- thel, Lulu Gavotte, and Francesca Julia, soloists, and Charles L. Reitz, conductor.

This evening the Iroquois Cycle Club pre- sented in clever manner at Ford's a burlesque entitled Little Lord Baltimore, for the benefit of the Free Kindergarten and Day Nursery.

Henry Miller will be seen in Heartsease at Ford's Easter week. I am informed that Mr. Miller has been offered a return date at the Col- umbia in Washington on very flattering terms.

Mary Hampton will leave the E. H. Sothern company in a couple of weeks. She will then take a much needed rest, and has as yet made no definite plans for the future.

Resident Manager Maurice J. Lehmeyer and Business Manager Tania F. Dean, of the Acad- emy of Music, attended the matinee given by the Castle Square Opera company, on Thurs- day last at the Lafayette in Washington. At the same company will present The Gypsy Baron at the Academy of Music on Easter Tuesday after- noon for the benefit of the Ladies' Auxiliary of the Society for the Prevention of Cruelty to Animals. This production promises to be a leading society event.

Sousa and his unrivaled band are at the Music Hall to-night. The name of Sousa, a ways serves as a talisman to draw together lovers of bright, cheerful music, and this evening's au- dience was no exception to the general rule.

Bronislaw Huberman, the boy violinist, who is attracting so much notice in the musical world, will be heard in concert at Ford's next Saturday evening.

Manager Kernan will open the new roof garden of the Auditorium Music Hall on Easter Monday. It will be a dream of beauty from all accounts. The initial attraction will be Robert Hillard in The Little Girl, Ezra Kendall, Josephine Sabel, and others.

HAROLD RUTLEDGE.

SOUSA HIS OWN MANAGER.

John Philip Sousa and the estate of his recent manager, the late David Blakely, differed last week about a division of profits on the present tour of Sousa's Band, which was partly booked by Mr. Blakely just before his sudden death. It appears that a contract had existed by which Sousa and Blakely were to have \$6,000 each an- nual salary, and the manager was to get one- half of the composer's royalties. Sousa to take remaining profits. Upon Blakely's death, his heirs appointed a new manager to direct the band, but Sousa states that trouble at once arose through a reduction of his salary and an attempt by the estate to control all of his royalties.

The bandmaster says he was put to great pains to get what money he did, and that the new man- ager was at length dismissed by the heirs because he allowed Sousa so much. Sousa rebelled against the appointment of another manager, several of his dates were canceled during the height of the strife, and last Thursday Sousa re- sumed his tour under his own management. An attempt was made in Philadelphia on Saturday to enjoin Sousa, but was unsuccessful.

THE SUCCESS OF ANNA HELD.

F. Ziegfeld, Jr., sole proprietor and manager of Evans and Hoy, and manager for Anna Held, has again ex- tended Miss Held's stay in America. Mrs. Held was originally engaged by Mr. Ziegfeld for ten weeks at \$6,000 francs for the engagement, which has been extended from time to time until it has reached thirty-two weeks, and Miss Held has received \$34,000. That the venture has paid is shown by the fact that Mr. Ziegfeld has paid royalty for A Parlor Match, in which the French artist appears, on the sum of \$240,000. Anna Held will return to Europe under Mr. Ziegfeld's direction, originat- ing at the Paris Vaudeville the principal role in a new play. She will also appear at Paris dur- ing the Exposition of 1900, together with Eugene Sandow and other vaudeville stars. Mr. Zieg- feld will have a concession at the Exposition, whereupon he will build and manage an estab- lishment similar to the Trocadero, conducted by him at the Chicago World's Fair.

THE MAN FROM MEXICO.

The Smyth and Rice comedians gave the first performance of The Man from Mexico, a farce adapted from the French by H. A. Du Souchet, in Springfield, Mass., on April 5. The farce went well, Willie Collier, in the part of Benjamin Fitzhugh, getting several curtain calls. Louise Allen, Willie Collier's wife, has an effective part as Fitzhugh's wife, Lulu Taber, Theodore Babcock, John B. Maher, M. A. Kennedy, Henry Herman, and Margaret Gordon are efficient in helping the fun along. The amusement grows out of the efforts of the husband and wife to keep one another in ignorance of their accidental peccadilloes. The wife goes to a music hall and is caught in a raid. The husband also gets into trouble with the police and is sentenced to thirty days on the island. To explain his absence he tells his wife he has been in Mexico.

THE LYCEUM STOCK COMPANY.

Daniel Frohman and his company are in Pro- vidence this week, where the engagement will be divided between The First Gentleman of Eu- rope and The Mayflower. The company go- ing to Philadelphia and Washington and will close after a week in Brooklyn for a brief vaca- tion. In June they will present their repertoire in San Francisco, opening with The Prisoner of Zenda, in which the principal parts will be played by James K. Hackett, Charles Walcott, Edward J. Morgan, William Courtleigh, Joseph Wheelock, Jr., Mary Manning, who will ap- pear for the first time as the Princess Flavia, Marie Shotwell, Beale Tyrell and Mrs. Walcott, an unusually strong cast.

E. S. WILLARD'S PLANS FOR NEXT SEASON.

Most flattering accounts have reached E. S. Willard of the first production in London of Henry Arthur Jones's latest play, The Physi- cian, which Mr. Willard will make the feature of his next American tour. The present tour of Mr. Willard will close in Boston, May 29, and has been the most successful tour that the distinguished actor has played in this country. Mr. Willard will sail on the St. Louis, June 2, and will reopen in New York when The Physician will be given its first American production.

AMONG THE DRAMATISTS.

Charles Reade Gilbert, while playing recent- ly at Washington, secured a certificate of copy- right on his new drama, In the Long Run.

Leopold Jordan has signed the rights of his operatic comedy, Jolly Matilda, to William L. Malley for production this Spring.

Daniel Sully expects to produce his new play during the Spring. The love interest is between a church choir singer, an organist and his rival, a Wall Street broker. Mr. Sully's character is modeled upon the lines of Daddy Nolan. The play is of the domestic order, suggested by an historical landmark in Central Park, New York city.

Henry Guy Carleton is at work upon a new ro- mantic drama for James O'Neill.

Lincoln J. Carter and J. A. Fraser, Jr., have completed the manuscript of Under the Dome, upon which they have been collaborating for several months. The authors feel confident of the success of their play, which will be produced in August, probably at the Lincoln, Chicago.

A one-act play, written by Robert Stoddard, is entitled Two Playwrights and a Wife. It is de- rived from Jules Cleverly's story, "The Collabo- rators," and is used with that author's permis- sion.

Barbour and Hawkins have a new version of Uncle Tom's Cabin, which, they say, is much stronger in situations and melodramatic interest than any previous version. It will receive its first production at the Star Theatre on May 3.

J. M. Gaites will produce, next season, a new farce-comedy, called A Cash Boy. He is also at work upon a melodrama, called A Government Claim.

Clinton McCabe, dramatic editor of the Balti-

more World, has completed a new adaptation of Goethe's Faust for George L. Kennedy, a young Baltimore actor. The version, it is said, gives more than usual scope for the comedy element. Rehearsals are in progress for a production at Elkton, Md., the home of the author, during Easter week.

Colonel Edward M. Alfriend's play, His Double Life, adapted from Florence Warden's novel, "The House on the Marsh," will be pro- duced in May at Forepaugh's Theatre, Phila- delphia.

D. W. Truss and Company have under consid- eration two plays by J. A. Fraser, Jr.

WILLIAM A. BRADY'S PLANS.

William A. Brady returned from his Western trip on Wednesday full of his schemes for the future. He says he will force Champion Fitzsimmons to meet Corbett again within a year and states that the victory of Fitz at Carson was due to a fluke, and that ninety per cent. of the American public agree with him. Corbett is continuing his theatrical engagements in San Francisco, Denver, Salt Lake City, Kansas City, Colorado Springs, and St. Louis, and has played to greater busi- ness than he ever did before, notwithstanding the op- position of Fitzsimmons in each town, with a parade, brass band, etc. Corbett will produce The Naval Cadet on an enlarged scale at the Academy of Music this city, next Monday, with almost the same company that supported him during the early part of the season. The following week he goes to the Boston Theatre for a week. He is giving athletic exhibitions in Phila- delphia this week. Mr. Brady is engaged ar- ranging his own matters for next season. He will produce a new play at Springfield, Mass., next week from the pen of Lottie Blair Parker. It will be presented three or four times before the end of the season in different cities, without a title, being given to the auditor who suggests the most suitable name. During the Summer, with a stock company in the West, Mr. Brady will produce four other new plays by American authors, and in Washington, early in June, he will present a farce comedy by Paul Wilstich, dramatic critic of the Washington Times. Mr. Brady will be in- terested in the management of the victories taken by the Veritope of the Corbett-Fitzsimmons fight, pro- vided they do not fall in development.

JOEL MARKS'S NEW ENTERPRISE.

Joel Marks and Company have opened offices in the Knickerbocker Building and will, in addition to man- aging a number of attractions, represent theatres, book routes for attractions, establish a press bureau and stage new productions. Lawrence Marston has been engaged as the general representative and will have charge of the staging of productions and the pres- entation. The bookkeeping department will be under the supervision of Joel Marks, who has been connected with some of the leading attractions and theatres, and has personally directed a number of prominent en- terprises. Mr. Marston is well known as a shrewd business man and as a playwright of great skill, force and originality. As a stage director he has the reputa- tion of being one of the best. The attractions whose terms he has arranged to direct are Lillian Lee, The Witless Go-Down, and An Innocent Sinner. Miss Lewis is booked in a new military and romantic play of which she is part author, called For Liberty and Love. The Widow Goldstein is a novel farcical char- acter comedy. An innocent Sinner is the comedy play which made a decided success last season. The firm believes that good service, good faith and honest busi- ness principles in the winning policy, and will act in strict accordance with it. Mr. Marks expresses his in- tentions as follows: "We will not handle any but first- class companies, nor take any but the best business. We will do all we can to-day, and hope to do more to- morrow. But what we do we will do well or let it alone."

CLIVETTE.

The announcement in last week's MIRROR of the tour next season of the European Car of Necromancy, Clivette, has awakened considerable interest among local managers. Mr. Watcham, the manager of Clivette, writes that he has already received offers of valuable time from many important cities. Anticipat- ing this demand for something novel, Clivette has been and is now, it is said, preparing a fund of sur- prises that will tend to place him in the front rank in his peculiar line in this country. All of the equipment which he will carry with him is being prepared at the studio of Sonman and Landis, in Chicago, and from ex- hibited designs it promises to be the most complicated selection of accessories ever used by a magician. Ex- pert artists are also busy on designs for an original style of printing, carrying out the management's idea that every detail of the organization shall be new and novel. Mr. Watcham is booking the attraction himself, and writes that the requests made since the first announcement of the tour include almost the whole country west to Denver.

BRENNAN SECURES CORBETT.

George H. Brennan, manager of Thomas E. Shea in The Man-o'-War's Man, has secured the manager- ship by closing a deal with W. A. Brady for the first Eastern appearance of James J. Corbett at the National Theatre, Philadelphia, the week during Mr. Shea's engagement. Corbett, who is said to be a stronger drawing card than ever, will appear during the second and third acts of The Man-o'-War's Man.

GOSSIP.

Charles Klein has met with a sad bereavement in the death of his youngest son Charles, aged three-and-a-half years, which occurred on Saturday night. Mrs. Klein and another child are seriously ill, and this ac- cess of troubles weighs heavily upon the dramatist.

The Olympic Theatre, St. Louis, will be in the Hay- man circuit next season.

Augusta Daly has engaged Ione Chamberlain for his stock company.

After the run of The Mysterious Mr. Bagle, begin- ning next week, the Lyceum Theatre will remain closed until E. H. Sothern's annual engagement in September.

Ada Gray will sail for Europe next month with Charles Tingay, to open at Birmingham in a new play for a twenty-four weeks' tour of the English provinces.

Theodore Babcock, Charles Mackay, Edward D. Tyler, and Margaret Gordon have been added to the Smyth and Rice comedians for the run of The Man from Mexico.

Edgar L. Davenport's services are much in demand for this Summer. He has been offered the leading business with the Denver Stock company, the Salt Lake City Stock company, Brady and Edith Cleve- land Stock, Giffen and Neill's St. Paul Stock company, the Boston Castle Square Stock company, and he has just received an offer to join Thomas Q. Seabrooke for the Summer.

Robert Mantell concluded a successful season of thirty-two weeks at Newark, N. J., last Saturday. Dur- ing Holy week the company will rest, and on April 19 a short Spring tour will open at the Park Theatre, Phila- delphia. Mr. Mantell will continue under the manage- ment of M. W. Halsey.

The Heart of Maryland did a remarkable business last week at the Academy of Music, rivaling The Black Crook records.

Daniel Sully's company is resting during Holy week.

George Backus will sail May 6 for Europe taking his bicycle along.

Thomas E. Murray has sent from England a neat re- print of the programme of his London debut along with Clement Scott's enthusiastic endorsement of his work.

Marion Terry has won her libel suit for \$300 against the London St. James Budget.

John A. Shaw, the efficient assistant treasurer of the Grand Opera House, has returned from a fortnight of rest at Cold Spring Harbor, whither he went to re- cover from an attack of the grip.

Rudolph Aronson sold the piano rights of his "Gal- lant and Gay" two-act to Ditson and Co., and the orchestra and band rights for this country to Carl Fisher, and thereupon disposed of the English rights to the orchestra and band to Ditson and Co., London. It is now that Ditson and Co. disposed of the Eng- lish orchestra and band rights to LaSalle and Son, London, and that firm intends to restrain Rossey and

Co. from publishing them. There are now three dis- tinct band and orchestra publications of this two-act, and the impending lawsuits and injunctions will not tend to make matters as "gallant and gay" as might be desired.

W. J. Kitchener, guitarist, assisted by Valentine Abt, mandolinist, Alfred A. Farland and W. J. Ehrlich, banjoists, and the Vienna Quartette, will give a concert at Berkeley Lyceum, on April 21.

A novel idea will be introduced in dressing the stage for Clivette's entertainment of prestidigitation, dis- pensing with the use of the stock scenery of a theatre. The stage will picture an Oriental temple of magic, as used by Clivette in Paris during his engagement there.

The engagement of Chinmie Padden at the Star Theatre next week will close a successful season. It is said that this will be Charles Hopper's last appearance in Chinmie Padden.

W. H. Wright was in the city last week procuring people and plays for his house, the Theatre Francaise in Montreal, which is bringing Mr. Wright large financial returns.

Blaney's A Baggage Check opened last Sunday at the Kansas City Grand Opera House to \$1,680.

Ellen Vockey and Ernest Seifert, of Carlsbad, have been married at London. They will spend the Summer at Carlsbad.

Sophie Traubmann and Charles Patzowsky were mar- ried in this city on Feb. 15. Announcement was made last Sunday.

Pope Cooke of The Electrician, is said to be dying at Providence, R. I., of injuries received five weeks ago through an electric shock.

James Young has just closed a successful season or twenty-eight weeks, and is in the city arranging his tour for next season.

Carr Shaw, of the Shamus O'Brien company, sails for England by the Havel to-morrow.

Rachel Booth was poisoned last week by a face lo- tion incorrectly compounded by a careless druggist. She expects complete recovery in a few days.

Another small fire threatened to destroy Drury Lane Theatre, London, last Saturday morning, but timely interference confined the damage to a quantity of old scenery.

Charles Bertram, manager of the Palace of New York company, was in town last week.

The Robinson and Douglass Man with the Iron Mask company has closed for Holy Week. The tour has al- ready covered a period of thirty-one weeks.

George W. Bole, manager of the Chinmie Padden company, will produce next season an elaborate spec- tacular play by Fred Hustis.

Fred Meyer and Edison Pitt have joined Frederick Paulding in his sketch, A Modern Martyr.

George Wright, Joseph Le Brasse and Margaret Owen have been engaged for Digby Bell's new comic opera, The Hoosier's Daughter.

The New Minstrelsy, George Dance and Ivan Caryll's new musical comedy which Edward E. Rice has secured to succeed The Girl from Paris, was suc- cessfully launched at Leeds, England, on March 20.

OBITUARY.

David Strauss, father of Fred Warren, the com- edian of Oliver Byron's company, died on April 2. He celebrated his golden wedding last December.

Mrs. Margaret Fuller, wife of George F. Fuller, once well-known to the profession, died at Wood- haven, N. Y., on April 5. Mrs. Fuller retired from the stage in many years ago.

W. L. Swift, advance agent for the Bittner company, died suddenly at Aspen, Col., on April 5.

Mrs. True S. James (Dolly De Verne) died at the Northwestern Hospital, Minneapolis, on March 27, after a long, painful illness. Interment was made at the Lakewood Cemetery on March 31. Mrs. James was twenty-seven years of age.

Florence Carpenter, better known as Floie Garnett, of the Garnett Sisters, vaudeville performers, was found dead in her room in a hotel at 148 Third Avenue, this city, on the morning of April 7. She was nineteen years of age and a resident of Philadelphia.

LETTERS TO THE EDITOR.

THE BOSTON CASTLE SQUARE.

Boston, Mass., April 7, 1897.

To the Editor of The Dramatic Mirror:—Sir:—Allow me for the last time to write regarding what has been called the Castle Square Opera company tangle. You put me in a false position when you state that in my "hasty I forgot to mention several facts" re- garding it.

The statement was made in THE MIRROR that Mr. Savage was now "owner of the parent company at Boston." I replied that he was not, and that the "Castle Square Opera company of Boston" has no connection with any other company having the Castle Square name. It is not true that I "forgot in my haste" to mention the "has been," the "once was" or all the ancient history of the company.

I simply stated, and repeat, that Mr. Savage has no interest in the "Castle Square Opera company of Bos- ton, No. 1." He has not had any interest whatever for the past season, nor will he have for the next eighteen months. He gives a false impression in claiming too much ownership, and if he seeks for his own purpose to cheapen the present management, he does not un- derstand professional courtesy, and he is claiming something which is not his.

Yours respectfully, J. J. JAXON, General Director Castle Square Company No. 1.

THE THEATRES AND GOOD FRIDAY.

New York, April 12, 1897.

To the Editor of The Dramatic Mirror:—Sir:—It has been the habit of Daniel Frohman and Mr. Daly, and at times other managers, to close their theatres on Good Friday.

This is the one day of the year when a vast portion of the world lays aside all thought of amusement, and many theatres regard with gratification and encour- aging interest the theatres whose managers respect this fact.

Should the many who do not respect Good Friday be the only ones who are considered by managers? The theatres cheer us, they interest us, they appeal to our noblest thoughts. Let their closed doors on Good Fri- day complete their work for humanity!

THE PHILADELPHIA CASTLE SQUARE.

PHILADELPHIA, April 9, 1897.

To the Editor of The Dramatic Mirror:—Sir:—As I have noticed in your esteemed paper on several occasions lately items in regard to the organi- zation of companies for Baltimore and Washington and mentioning in connection therewith the Castle Square in Boston and also Mr. Allen, I beg to say in the most emphatic manner that neither Mr. Allen nor the Castle Square Theatre in Boston has any interest, direct or indirect, in either this company or its branches in Bal- timore and Washington. I being the manager of all three organizations. Yours very truly, C. M. SOUTHWELL, Manager Castle Square Opera Co. in Philadelphia.

Married.

HASBROUCK-BEATON.—George F. Hasbrouck and Miss Elizabeth Beaton, at Syracuse, N. Y., on April 5.

HEMSWORTH-ALVES.—Deanton E. Hemsworth and Angelica Alves, at Flushing, N. Y., on April 5.

HATH-BAKER.—William Riley Hath and Marie Rose Baker, of Wichita, Kans., on July 4, 1895, at Lyons, N. Y., by Rev. Ostrander.

PATZOWSKY-TRAUBMANN.—Charles Patzowsky and Sophie Traubmann, at New York city, on Feb. 15.

SEIFERT-VOCKEY.—Ernest Seifert and Ellen Vockey, at London, England.

Died.

FULLER.—Mrs. Margaret Fuller, at Woodhaven, N. Y., on April 5.

JAMES.—Mrs. True S. James (Dolly De Verne), at Minneapolis, Minn., on March 27, aged 27 years.

KLEIN.—On Saturday, April 10, in this city, Charles, youngest son of Mr. and Mrs. Charles Klein, aged 3½ years.

SWIFT.—W. L. Swift, at Aspen, Col., on April 5.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per copy line. Quarter-page, 80¢; Half-page, 1.25; One page, 2.00.
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NEW YORK, APRIL 17, 1897

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

DALY'S-SHAKESPEARE'S TIMOTHY
EMPIRE-UNDER THE RED ROSE, 220 P. M.
FIFTH AVENUE-Mrs. Fiske.
GARRICK-NOVEL AGAIN, 8:15 P. M.
GRAND OPERA HOUSE-SINGING THE WIND.
HAMMERSTEIN'S OLYMPIA-VAUDEVILLE.
HERALD SQUARE-THE GIRL FROM PARIS.
KEITH'S UNION SQUARE-VAUDEVILLE.
KOSTER AND BIAL'S-VAUDEVILLE, 8:15 P. M.
KNICKERBOCKER-THE SHERMAN, 8 P. M.
MURRAY HILL-McCARTHY'S MINERS.
STAR-A LOU'S HEART.
TONY PASTOR'S-VAUDEVILLE.
WALLACK'S-Mrs. MANNATT.
WEBER AND FIELDS-VAUDEVILLE.

BROOKLYN.

COL. SINN'S MONTAUE-THE HEART OF MARYLAND.
PARK-THE TARTAN WIDOW.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.

THE PRESS AGENT.

THE "press agent," so called, was introduced to the world by the medium of the amusement-providing business, which he in turn has done much to make popular and profitable. Perhaps the adjectival woodens of the circus announcement, no less stirring and startling than the pictures of the circus poster, first revealed the press agent's utility as a provoker of publicity; but the theatre and its persons and functions have given him a scope beyond that offered by the circus, in that its objects and subjects offer a wider imaginative range. To write for a circus requires chiefly a vocabulary in which polyvalent flourish astoundingly, while the theatre writer has all the possibilities of fictional ingenuity before him, thanks to an accommodating press. He is much admired and much abused. Frequently, in a legitimate way, he commands admiration, as he sometimes makes abuse pertinent by illegitimate methods. There are those who believe the theatrical press agent is growing less useful in large cities because the requirements of journalistic sensation nowadays are beyond most of his efforts. Only during his moments of inspiration is he able to meet them. But in the smaller places his regular wares are still current, for obvious reasons, and it will be a long time before he is extinct as a power for the theatre in its admirable as well as in its lower manifestations.

But if the press agent has lost character and influence in the theatre—a proposition which many will dispute—he has invaded other fields that will count against any loss of original prestige. A metropolitan paper, recently discussing the subject, notes his power to assist enterprises which bear no relation to the business of providing public amusement. Suburban and far-away land booming have found him valuable; railroad corporations now employ him; and even persons of wealth with social ambitions which they imagine may be finally satisfied after due publicity by tactful means hire clever writers to keep their names in print.

Of course, in the enterprises mentioned

methods of press agency differ. Each requires a special aptitude. But it is plain that this business, which originated with amusement management, will invade still other fields; and that those best fitted for it will grow in dignity as well as in prosperity.

AFTER A GOOD THING.

THE MIRROR receives many interesting communications that are not embalmed in print. There are persons unnumbered who are in search of safe propositions in the amusement line. Here is a man in Arbela, Scotland County, Mo., who says he is a physician, and who indites the following to this paper:

I want to find a small troupe, six or seven actors with competent manager, to go with me in a med. show in this State to sell and introduce a good line of medicines; the show to furnish everything (tent, actors, wardrobe, and music); myself to furnish medicines and my services; to stay from a week to ten days in each place, having three free and three pay performances each week; on pay nights to have some kind of prize contest, such as wood-sawing, nail-driving, or pie-eating; the show to be in small country towns; the troupe to bear their own expenses of moving from town to town, which, after the first stopping-place, would be by wagon, and I would pay mine in moving medicines and my own effects; the sales from medicines and gate receipts being divided equally—one half to me and the other half to the troupe. I would want farce-comedy, songs and dancing, and, in short, as good a show as could be got together for that purpose. Can you put me in communication with what I want?

P. S.—Also, troupe to pay their own board and I will pay mine.

THE MIRROR cannot put this correspondent in communication with a "troupe" that would suit him, but will furnish him addresses to any aspiring company that would like to enter into such an arrangement. The doctor seems to be quite a nail driver himself. Any company associated with him might have to saw wood, but the pie-eating may promise something.

CHANGED CONDITIONS.

A WRITER in the Chicago *Dial*, ANNA B. McMAHAN, calls attention to the difference between the attitude of the public toward the player and the theatre in the old times and that of today. She says:

For two hundred years and more English-speaking peoples pointed to SHAKESPEARE, writer of plays, as the greatest of all writers. On our literature of the stage we based our claim to ownership of the world's greatest literature; yet at the same time the stage itself was shunned by pious folk and condemned by church and council, and the poor players were placed under social ostracism, sometimes even denied sacraments, funeral rites and marriage by the clergy.

And then the changed condition is noted. The stage and the actor were never so honored as they are now. The profession of the actor is steadily growing in favor with the best elements of society, and, as Miss McMAHAN says, "The weekday audiences at a first-class theatre are as intelligent, as well-mannered, and probably as virtuous, as the Sunday audiences at the churches."

Between the lines of these brief statements are a multitude of relative facts and instances. No one with a broad knowledge of life and its progress can deny the place the theatre holds as an instrument and an ornament of civilization. The fanatical declarations of preachers of small brain, isolated habit and meager information against the theatre fall ineffectual upon the intelligence of the time.

THE suit of an actress against RICHARD MANSFIELD to recover salary for a season after her discharge by that actor-manager, in which the plaintiff secured judgment, has been decided on appeal in favor of the defendant. The case attracted attention from the fact that in the evidence brought forward it was said that the actress was discharged because she had dared to sit in the manager's chair during a rehearsal, and some newspapers, since the appellate decision, have therefore concluded that strict discipline, as represented by the chair episode, is upheld by the adjudication. The judgment above, however, was that the court below did not have jurisdiction, and the testimony involving managerial dignity was irrelevant in the result.

SEVERAL city theatres are closed this week, and many companies are resting until the after-Easter period. The season will now soon end, and none but the strongest attractions will brave warmer weather. Plans for Summer entertainment seem to be as ambitious as they were last year, when that form of venture was more prosperous than ever before. The season now closing has apparently been as successful as it was expected to be, but next season ought to show an increase of public interest in amusements.

KADELBERG, the German dramatist, has translated and adapted a play written by LI-KING-TAO, a Chinese play-maker, over five hundred years ago, the theme of which is older than some hills and yet as modern as the newest. It deals with two young women who fall in love with the same man. The man prefers one of the young women, but marries the other for money, and is subsequently punished by the wife, who turns out to be a veritable XANTIPPE.

PERSONALS.



ARTHUR.—Joseph Anhur has arranged with Louis Netherland for an English production of *Blue Jeans*. The play will be presented at an early date in London by an English company.

FROHMAN.—Charles Frohman has engaged passage for England on three different steamships, as he is yet uncertain concerning the date of his departure for a foreign strand.

KNOWLES.—Mrs. Edwin Knowles, wife of the popular Brooklyn manager, has written a play which will be soon produced at Mr. Knowles's Theatre over the bridge. Mary Shaw and Olive Oliver will have prominent parts.

BRANDON.—O'ga Brandon will not be a member of E. S. Willard's company next season, but contemplates securing a new play in which she may star in this country.

CONNELLY.—Ed J. Connelly, of Shore Acres company No. 2, is reported to be critically ill in the West.

FROHMAN.—Daniel Frohman will sail for England for a brief trip in May, and will rejoin his stock company on his return.

SOTHERN.—E. H. Sothern will close his present successful season in *An Enemy to the King* on May 22, before which time he will again present the play in this city, at the Grand Opera House.

POWERS.—James T. Powers has signed a contract with Augustin Daly to appear next season as a member of Mr. Daly's stock company.

KLEIN.—Charles Klein has entered into an agreement to write a new comic opera for De Wolf Hopper next season. John Philip Sousa will compose the music, and Mr. Hopper's part will be that of an up-to-date Cagliostro. The new opera probably will be called *The Charleston*.

FLORENCE.—Katharine Florence will appear with her husband, Fritz Williams, in *Never Again* during the Summer in Chicago, but will resume her place in the Lyceum stock company in the Autumn. Ferdinand Gottschalk, of the Lyceum, will continue in the same force until November.

GEISTINGER.—Marie Geistinger, the German actress, now in her sixty-second year, arrived last Sunday from Europe for a brief engagement at the Germania Theatre in this city, beginning this week.

HENDERSON.—Etta Henderson has been appointed by Mayor Wanser, of Jersey City, to be one of a commission to represent Jersey City at the Tennessee Exposition.

IRVING.—Sir Henry Irving produced *Madame Sans-Gêne* at the London Lyceum last Saturday. Ellen Terry scored the hit of the evening in the title-role, but Irving's mannerisms are said to have seriously marred his Napoleon.

BERNHARDT.—Sarah Bernhardt will, it is reported, tour America next season under Marcus Mayer's management, presenting her familiar repertoire and a new Sardou play.

CLAXTON.—Kate Claxton will give a forty-minute sketch in May at a New York theatre not yet fixed upon, for the benefit of her niece, Sadie Cohen.

KIMBALL.—Grace Kimball will replace Isabel Irving in *The Prisoner of Zenda* when Miss Irving leaves soon to join *Never Again*.

LEHMANN.—Lili Lehmann, who sailed for Europe last Thursday, gave a farewell song recital at the Waldorf last Wednesday evening.

AMBER.—Mabel Amber resigned from At Finny Ridge at the end of its New York run, preferring not to travel this season.

JARDEAU.—Vernona Jardeau returned last week from Chicago, where she was most successful in the title part of *Little Miss Chicago*. She is preparing for next season's starring tour, under H. R. Jacobs's management, and is considering a new musical comedy by a prominent author.

GRANGER.—Willis Granger, who has completely recovered his health, is now in the city.

D'ARVILLE.—Camille D'Arville has been engaged for the Summer spectacle, *A Round of Pleasure*, at the Knickerbocker Theatre.

MORTON.—Dorothy Morton will resign from *The Gelsa* this week at Chicago, and leave at once for this city.

BOURCHIER.—Mrs. Arthur Bouchier (Violet Vanbrugh), whose illness caused an abbreviation of Mr. Bouchier's American tour, has returned to London from Cap d'Antibes quite restored to health. Mr. and Mrs. Bouchier will reopen the Strand Theatre next Saturday.

RICE.—Edward E. Rice sailed last Saturday from Liverpool, homeward bound. The cable has brought tidings of many wonderful novelties that he will exploit here next season.

QUESTIONS ANSWERED.

No Replies by Mail.

CONSTANT READER, Providence, R. I.: Write to Frank Daniels, care of the Broadway Theatre, New York City.

C. F. HATHAWAY, Rock Street, N. Y.: Why don't you try the effect of an advertisement in THE MIRROR?

A. C. ELDRIDGE, Lorain, Ohio: See answer to C. F. Hathaway.

M. M. Woodcliff, N. J.: Write to Augustus Pison, manager of Chancery Court, and to D. W. Trum, manager of Andrew Mack, as per route in Dates Ahead column.

V. EDWARDS, Philadelphia, Pa.: Harry Davenport played the role of Chinchilla, the Grand Vizier, in the Boston production of *Kismet* in 1895; and Aubrey Doucett appeared as Dan de Lyon, an Irish Free lance, in the same cast.

HENRY GRAY, New York City: O'ga Netherland originally played in the dramatization of Joseph Hatton's book, "Wit on Guard: Mista Greek," in the English provinces. The dramatization was then called *The Roll of the Drum*. The first American production took place on Nov. 23, 1893, at Boston, Mass., when the piece was rechristened *A Daughter of France*. The play was published in THE MIRROR dated Nov. 23, 1893.

ROY W. GREENLEAF, Lowell, Mass.: You can write a vaudeville burlesque of any current play without the author's or owner's permission, but you cannot have the burlesque published or performed if you infringe the copyright law in regard to dramatic property. You cannot use the title, or portions of the dialogue, music, or situations of a copyrighted play by reproducing them in the guise of a burlesque, as an infringement of the copyright law extends to a "colorable imitation." Although the author or owner would seldom object to a vaudeville burlesque of his play, you would obviate all possibility of legal prosecution by first obtaining the owner's consent. The prices charged for vaudeville sketches range from \$50 to \$200 when sold outright. When leased on royalty, the royalty ranges from \$5 to \$20 a week. When written by dramatists of established reputation the royalty might amount to a larger sum than \$20 a week, as, for instance, when they have a one-act comedy on royalty for vaudeville performances after the said comedy has been successfully enacted on the legitimate stage.

J. A. FRANK, Jr., New York City: You are correct in your interpretation of the law regarding plays that have been copyrighted and published since the recent passage of the amendment to the copyright law concerning the protection of dramatic property. Before the passage of that amendment it was necessary to print a notice on the title page of a published play to the effect that all "acting rights" were reserved. Even then the play could be easily pirated, because an injunction issued by a Circuit Court was not operative throughout the United States, and there was no danger of imprisonment for violation of the copyright law. Under the old law the proprietor of a copyrighted play was only entitled to recover from the infringer a sum not exceeding \$500 for the first performance, and not exceeding \$50 for each subsequent performance; and the performance of the pirated play could be enjoined; but the penalty and injunction were utterly without force on account of the irresponsible character of play-pirates, and it did not restrain them in the least from stealing a copyrighted play.

R. C. K., Richmond, Va.: 1. Tom Karl has retired from his partnership in the Restaurant, and is living in New York. 2. Minnie Oscar Gray retired from the stage in October, 1893. She made her first appearance in John T. Raymond's company at Savannah, Ga., in 1870. In 1878 she began starring with her husband, William T. Stephens, at Baltimore, Md., and by a strange coincidence she made her last stage appearance also in that city. The plays, "Romero" and "Zip," that appeared with her in her first performance, died several years before her retirement. 3. The cast of the Jefferson-Florence company included Joseph Jefferson, William J. Florence, Frederick Paulding, F. C. Bangs, Fred G. Ross, George W. Dabson, Joseph Warren, John M. Goodwin, Barney Vincent, Madame Ponia, Viola Allen, and Elsie Lombard. 4. The cast of *Saints and Sinners*, when produced by A. M. Palmer at the Madison Square Theatre on Nov. 7, 1893, included J. E. Stoddard, W. J. Le Moyne, Herbert Kelcey, E. M. Mason, William Davidson, George Burroughs, Mrs. E. J. Phillips, Lizzie Dwyer, Maria Greenwood, E. M. Holland, C. P. Pinton, Frank Drew, Wald-a Ramsey, Herbert S. Milward, Alfred Beck, and Henry Hogan.

HELEN STRANGER, East Cambridge, Mass.: 1. Edith Mason was born on Oct. 10, 1875, on Governor's Island, N. Y., her father, Lieutenant Charles E. Moore of the United States Army, being stationed on Governor's Island at the time of her birth. Her first professional engagement was with F. S. Gilmore's Concert company during the season of 1893-1894. During the Summer season of 1895 she sang with Anton Seidl at Brighton Beach. These she played the Ju-Ju Grand Opera company, remaining with that organization as prima donna for four years. On July 23, 1899, she assumed her present position as prima donna of the Castle Square Opera company. 2. Clara Lane was born in Ellsworth, Me., but was brought up in Boston, Mass. She made her professional debut in 1884 with the Bijou Opera stock company. She then played for two seasons with Hopt's Rag Baby and the Solids' company in London. She returned to opera and has since been identified with operatic work. She appeared in *Nanon*, *The Mascot* and *A Night in Venice* with the Carleton Opera company. In 1887 she was engaged for E. E. Rice's revival of *The Corsair* in Boston and New York. Then she sang leading soprano roles with the Carleton Opera company for four years. Later she supported J. E. Murray in Glendalough, and for several seasons appeared in the West at the Opera House in London. For the past two seasons she has been a member of the Castle Square Opera company.

MARACAS, Chicago, Ill.: In answering the question in regard to the ownership of *Forget-Me-Not* THE MIRROR merely stated that the ownership of that play is "credited" to Rose Coghlan in the American Dramatists Club List, and added (on the authority of a statement made recently by Miss Coghlan to a Minacox representative) that the rights to the version she played at Wallack's Theatre some years ago, when a member of the Wallack stock company, were afterwards transferred to her by Theodore Moss. The play was originally produced by Genevieve Ward in London on Aug. 21, 1893. After her success in London, Miss Ward decided to appear in the piece in New York.

Therapen Theodore Moss and Lester Wallack, claiming to have secured the American rights from the authors, Herman Merivale and F. C. Grove, and in order to forestall Miss Ward's American production, brought out *Forget-Me-Not* at Wallack's Theatre on Dec. 18, 1893, with Rose Coghlan in the title role. This led to litigation over the American rights to the play. Miss Ward began a suit against Theodore Moss and Lester Wallack to restrain them from producing the play at Wallack's Theatre and for the recovery of \$10,000 damages for their performance of an adaptation of the play. Judge Sedgwick of the Superior Court granted a temporary injunction against the production of the play by Moss and Wallack pending the trial of the action. The play had, previous to this decision, been withdrawn from Wallack's on Jan. 13, 1894, as Moss and Wallack declined to give a bond to pay \$1,000 a night from the first production of the play until its withdrawal to be forfeited to Miss Ward should the final decision be in her favor. Therefore it was not necessary to issue the injunction.

On March 22, 1894, Judge Sedgwick decided the suit in favor of Miss Ward, ordering the injunction continued with \$500 costs to abide the event. Miss Ward produced *Forget-Me-Not* at the Fifth Avenue Theatre, New York, on March 14, 1894. Despite Judge Sedgwick's decision, Miss Coghlan frequently appeared in *Forget-Me-Not* after she left Wallack's Theatre some years later to go starring. The suit was brought by Miss Ward under the common law, and the injunction issued by Judge Sedgwick was only operative in the State of New York, but Miss Coghlan disregarded the injunction even in New York State, as she met with no further interference on the part of Miss Ward. This was probably due to the fact that Miss Ward in her suit only claimed to have purchased from the authors the exclusive right to produce the play for her own performance for the term of five years from the date of the agreement in 1879, with the privilege of renewal. As there was no interference with Miss Coghlan's productions of the play after 1893, it is to be inferred that Miss Ward never renewed the contract, and on it was shown in the course of the case that the authors had assigned all the American rights to the play to Theodore Moss in 1893. It would seem that either Theodore Moss or Miss Coghlan own the American rights to *Forget-Me-Not*, unless there is evidence that Miss Ward did renew the said contract with Merivale and Grove, or purchased the play outright.

THE USHER.



At the Lotus Club dinner to Ian MacIaren it was proposed by Chauncey Depew that the next banquet should be given in William Winter's honor. The suggestion met with favor and accordingly the Club will bestow its honors and hospitality upon the veteran dramatic critic on Saturday, April 24.

The intention, I believe, is to gather at the board on this occasion as many as possible of the old guard of journalists, literary men and actors—men whose achievements have been contemporary with Mr. Winter's long and useful career.

Owing to the Players' exclusion of journalists from membership it is the privilege of the Lotus to recognize the services of the well-abused guild of critics through one of its most distinguished members. The catholicity of the Lotus, moreover, is the quality that has made it the most celebrated of American clubs.

Oiga Nethersole will not visit this country next season. She expects to devote the coming year to acting and managing a theatre in London. Her contract with the Frohman expires in May, but she will continue under their management for an eight weeks' engagement in London.

Miss Nethersole may return a year from next Autumn. In common with many other stars, she has found the quest of suitable plays discouraging. Indeed, it is largely because of inability to find promising new material that she is not coming back next season.

During the tour now drawing to a close Miss Nethersole has played to astonishingly large receipts. Probably the gross of her season has not been exceeded by more than two or three other attractions in the country. Her personal profits have been enormous, owing to the decidedly favorable terms of her arrangement with her managers.

Mr. Dittmar, in the *Times*, expresses doubt as to the utility of the American Dramatists Club, and remarks: "That law protecting American plays from 'piracy' seems a grand thing to folks who do not know there are no American plays to steal."

Presumably, Mr. Dittmar is not well-informed regarding the Dramatists Club. This is strange, because the American drama has had no firmer friend or advocate than Mr. Dittmar himself. Time and again his pen has encouraged and upheld native dramatic endeavor.

In the first place, every American dramatist of note is on the Dramatists Club membership roll. And, besides, such successful men as Bronson Howard, William Gillette, David Belasco, Augustus Thomas, Henry Guy Carlton, Lorimer Stoddard, Charles Klein, and Cheever Goodwin, there are scores of talented and industrious playwrights that are winning, or destined to win, their spurs.

The Club's services in securing the vital copyright amendment need be pointed only to dissipate Mr. Dittmar's doubts as to its utility. Of the plays that have been pirated by hordes of nomadic companies in the past, nine-tenths are of native authorship, as the records prove. The reason for this is that during the past ten years American plays have been the most successful presented in the United States.

It is futile to underestimate the achievements either of American dramatists or of the American Dramatists Club. Our drama has not yet developed to the full powers of maturity, but everything that promotes its progress and everything that encourages individual effort in that direction deserves a good word from the mentors of the stage, it seems to me.

Mr. and Mrs. Kendal, who have been passive for some time past, meditate another tour of the United States. What their plans are is unknown beyond the fact that they have applied for dates in a number of the principal cities.

Rumors regarding changes in management at several theatres have been floating around promiscuously for a week past. When run to earth they are found to be baseless. But they furnish material for paragraphs in the theatrical columns during the dull Lenten period.

There is nothing new in the talk about the Fifth Avenue Theatre. Mr. Miner has announced widely his wish to dispose of his lease, which has several years to run, so that he may travel abroad for a couple of years without the responsibility of a New York playhouse on his hands. If he secures the right offer he will sub-lease it. If not, he will spend the Summer in Europe, return in September, and continue to direct the theatre himself.

The Fifth Avenue, under Mr. Miner's management, has been a steadily profitable house.

Senator Ellsworth's bill making it a misdemeanor, "punishable by a fine not less than one thousand dollars and by imprisonment for not

less than one year," to publish a portrait, or an alleged portrait, of any person living in this State without written consent, is meeting with opposition in the Assembly, where there is hope that it will be "held up," although it has passed the Senate.

The MIRROR's suggestion that the profession should enter a formal protest against this measure is reiterated by Charles Frohman in a letter to the *World*. He points out the value of pictorial advertising in the New York press and he asserts that enactment of the Ellsworth bill "would prove a most serious menace to the interests of those who strive to entertain the public."

Mr. Frohman urges an amendment to the bill exempting "those persons who gain their living by a public exhibition of their talents" from its workings.

Unless there is a determined effort by managers and actors in the direction THE MIRROR and Mr. Frohman have suggested there is likely to be great hardship for both classes of the profession.

Performances of *The Tempest* have been rare in New York, as the annals of our theatre show. Mr. Daly's production is another proof of his courage, because the piece would find its way to the footlights oftener did it possess in managerial eyes the merit of box-office strength.

The Tempest was first given in New York at the John Street Theatre, on August 5, 1774. Then it remained in retirement until April 11, 1853, when Burton performed it (appearing as Caliban) at his Chambers Street Theatre. At the Bowery (then known as the New Bowery) on Sept. 14, 1863, it was played with Edward Eddy as Caliban.

What up to that date was the most ambitious production of *The Tempest* was made on March 31, 1869, at the Grand Opera House, under Clifton W. Taylure's management. In that cast E. L. Davenport figured as Prospero, William Davidge as Caliban, and Frank Mayo as Ferdinand. It ran eight weeks. On Feb. 8, 1889, a benefit matinee at the Lyceum brought George Riddle forward as Caliban in two scenes from the play.

I believe that this comprehends the history of *The Tempest* in this city up to Mr. Daly's fine revival of it.

Actors are prone to forget their duty toward the Actors' Fund.

At the present date there are but 501 members in good standing on the Fund's books, although in the past there have been as many as three times that number.

It is to be regretted that among the delinquent members are many high-salaried men and women who are playing in prominent companies, while the 501 are chiefly of the rank and file, numbers of whom are without engagements.

This is due to carelessness on the part of actors and actresses, of course, but they should remember that the Fund never neglects or is deaf to the needs of the sick or the unfortunate, and the success and continuance of its ministrations depends upon the support and interest of prosperous members of the profession.

ALFRED AARONS ARRIVES.

Alfred Aarons, Oscar Hammerstein's special agent, returned to New York on Saturday last by the *St. Paul*. Mr. Aarons brought with him the score and book of Audran's latest opera, *La Poupée*, which is enjoying great popularity at the Prince of Wales's Theatre in London. In speaking of his work abroad Mr. Aarons said: "I believe *La Poupée* will be a greater success here than *The Mikado* or *Pinafore*. It has a more amusing plot and prettier music than any opera of its class ever brought to this country. The competition for the American rights were very keen, and it was only by bidding a very high figure that I was able to secure it for Mr. Hammerstein. The artists I have engaged for the music hall are all stars, so you can see that the outlook for Olympia next season is very brilliant."

ELIZABETH'S NEW THEATRE OPENED.

Colonel W. M. Morton's New Star Theatre, Elizabeth, N. J., was opened last Wednesday by Ada Rehan and Augustin Daly's company in *The Taming of the Shrew*. The crowded house, which held many notables, was elaborately decorated for the occasion. The theatre, which had been closed for ten weeks, is practically a new house, having been entirely reconstructed in the most improved modern style, as has been described already in THE MIRROR. The theatre now is said to be the handsomest and best equipped in New Jersey, and its stage is capable of accommodating the heaviest scenic attractions. Twelve large dressing rooms, provided with steam heat, gas, electric light and running water, form items of interest to the players, and the beautiful, comfortable auditorium will appeal to the highest class of playgoers.

THE SERENADE FOR ENGLAND.

The Bostonians have acquired the English rights of Harry B. Smith's and Victor Herbert's *The Serenade* and negotiations are pending for its early production in London by this organization. Messrs. Barnabee and MacDonald and Manager Frank L. Perley will sail immediately after the run of the opera at the Knickerbocker Theatre to confer with Charles Frohman, who has acquired the lease of a popular playhouse in the English metropolis, about the transfer of the organization and opera across the waters. If the negotiations are happily terminated then this popular light opera company will sing in London late in July.

KISMET CLOSES.

When *Kismet* closed in Philadelphia last Saturday night Manager Lee made a speech to the company in which he said that he had lost \$20,000 on the production. The salaries had not been paid for two weeks. Mr. Lee settled for one week, however, and informed the members of the company that each would be notified as to when and where in New York the balance would be paid.

Faure's, Lima, O. New man'g't, May 1. Address H. G. Hyde. Improvements throughout.

THE SUNDAY PERFORMANCES IN THE WEST.

President John Malone of the Actors' Society of America has written this letter to THE MIRROR:

I noted with much interest the communication in your last week's issue regarding the matter of Sunday performances in Cincinnati. Several communications sent by me to city officials and others in Cincinnati regarding this matter since March 1 last have received no acknowledgment, and your correspondent's statement affords me an opportunity to appreciate the reason. I would like to add to the literature of this subject the enclosed letter from the ex-president of the 'Municipal League' of the city of Cincinnati.

The letter mentioned recites in detail several instances illustrative of the outrageous state of affairs described in last week's MIRROR in connection with Sunday performances in Cincinnati, and details certain attempts to secure just treatment for actors from managers and officials. President Malone has addressed a letter to the Mayor-elect of Cincinnati in hope to ameliorate matters under the incoming regime. William Sampson, the MIRROR correspondent at Cincinnati, writes:

Section 7,032 of the Revised Statutes of Ohio reads as follows: "Whoever on the first day of the week, commonly called Sunday, participates in or exhibits to the public with or without charge for admittance any theatrical or dramatic performance of any kind or description shall, on complaint made within twenty days thereafter, be fined in any sum not exceeding \$500 or be confined in the county jail not exceeding six months, or both at the discretion of the court."

Section 7,120 reads: "A sheriff, deputy sheriff, constable, marshal or deputy marshal, watchman, or police officer, shall arrest and detain any person violating any law of this State, or any legal ordinance of a city or village, until a legal warrant can be obtained."

Upon these two sections hangs the entire controversy over the Sunday theatres in Cincinnati. These statutes were enacted by the State legislature at Columbus. A large majority of the legislators are from the rural districts where conditions are widely different from those existing in a large city. The County legislators ignore this fact completely, and enact laws which, while entirely in harmony with the spirit of a small village, are too narrow-minded for the government of a city population. These Sunday laws are directly in point with the foregoing. The sentiment of the majority of the people of Cincinnati is decidedly adverse to these statutes, and so strong is this opposing sentiment that it has been absolutely impossible to obtain a conviction for even their most open violations. Whenever a manager or an actor has been brought to trial, a jury has always been demanded with the inevitable result of a disagreement or acquittal; a conviction is unheard of. Notwithstanding these results, the public authorities are always being urged by law and order associations to arrest theatrical companies for performing on Sunday. This continuous agitation brought about a compromise, or makeshift, which has been in operation for several years. The police authorities, by straining a point or two, construed the word "performance," as used in the statutes, to mean a complete and finished performance; that is, a performance was not a performance until the curtain went down at the conclusion of the last act. The morality was then gone through with of arresting several of the actors, releasing them on bail, and the next day, in the police court, the cases would be dismissed or placed upon the open docket. This has been endured by the managers as a necessary evil. The only persons completely satisfied with it have been the police authorities, whose coffers have been enriched by the fees exacted for the preparation of the necessary legal papers. This has been made possible because the arrests would be made Sundays when the files are closed. The clerk invariably requires an exorbitant extra fee of from \$1 to \$5 for each bond he executes outside of office hours, and this fee of has always constituted the most lucrative part of the income of a police court clerk. In arranging for Sunday performances a certain sum of money must always be set aside for the expenses of the arrest, etc. This manner of complying with the law has been also unsatisfactory to the Sunday people, for the spirit of the law has never been attained.

Another feature of the Sunday law is often overlooked by the profession. As is seen by the statute above quoted, a theatrical entertainment given on Sunday is illegal. A contract for a performance on Sunday or for an engagement which includes a Sunday performance is therefore a contract to perform an illegal act and is wholly void. No action can be sustained by either party which is based upon such a contract. This has been held repeatedly by the State courts in civil cases.

A new set of city officials, including the Mayor and Police Judge, was elected April 3 in a reform wave which swept the city. Under this regime an attempt will be made to enforce the Sunday laws, and especially against the theatres. There is one way in which this can be done effectively, by following out the spirit of the statutes and arresting the manager and one or two actors at the beginning of every performance. Time, they may be acquitted the next day, but the performance has been stopped.

There is only one other way to close the Sunday theatre, and that is for the actor to refuse to appear on that day. If he does appear, he must suffer the humiliation of an arrest, either nominal or actual.

The Chicago newspapers are agitating the discontinuance of Sunday performances in that city, one journal appealing to local pride as well as to common sense in this manner: "Chicago should have outgrown, before this, the fashions of a frontier town, and until this is done, in all particulars, we need find no occasion for surprise in the taunts hurled at our peculiar civilization from every source."

EXECUTIVE MEETING OF THE FUND.

The executive committee and the board of trustees of the Actors' Fund held meetings last Thursday. A great amount of work was accomplished for the relief of the indigent sick and the burial of the destitute dead, calls for the Fund's assistance being unusually large. First Vice-President Louis Aldrich presided as usual in the absence of President A. M. Palmer.

The monthly reports of the secretary and treasurer were approved, and a communication was read from Comptroller Ashbel P. Fitch showing the Fund's share of theatrical license fees during the year past to be about \$13,000. Only one benefit in the whole country was reported, that given last month in this city, which netted about \$2,450, the expenses having been kept very low through the efficient direction of Daniel Frohman, chairman of the benefit committee.

Louis Aldrich called attention to the lamentable fact that the entire number of members who have paid their dues for the year ending July 1 is but 501, and he regretted deeply that many representative actors and actresses, now engaged in prominent companies, had neglected this absolute duty to this most worthy charity. Mr. Aldrich added that he had recruited last year more than 450 new members from representative organizations, and yet only twenty-seven of these have paid their dues this year. The trustees were at a loss to know what action might be taken in the matter, only hoping that in some way the delinquent members may be made to see that they are neglecting a positive duty to themselves and their profession.

IVAN GREBOFF'S AMERICAN DEBUT.

Ivan Greboff, the Russian boy pianist, will make his American debut under management of Guy De Vaulus, at Hardman Hall next Saturday evening. The young musician is said to possess wonderful abilities and brilliant technique, and his initial appearance will be the occasion of his introduction to the American press. Should the concert prove an artistic success, Manager De Vaulus may arrange with Will J. Block to direct a tour for Greboff.

McJannet, Vincennes, Ind., booking 'W-30.

MANAGER JAMES B. CAMP.



Above is a recent and excellent portrait of James B. Camp, manager of the Grand Opera House, Louisville, Ky. Mr. Camp began his career as office boy with the late Barney McAuley, at the time Macauley's Theatre, Louisville, was built, and was afterwards in charge of the advertising of the theatre, and, finally, became a member of the celebrated stock company at that house, in which were such well-known players as Ada Rehan, William H. Gillette, W. H. Powers, and others.

When financial troubles came to Barney McAuley, and he was compelled to give up his theatre, Mr. Camp went on the road with him, acting as stage manager and playing parts in *The Messenger* from Jarvis Section and *The Jerseyman*.

Upon his marriage to the daughter of the Hon. William B. Hoke, who was at one time prominently mentioned for a position in President Cleveland's cabinet, during the latter's first term, Mr. Camp left the road and became business manager for the Auditorium, Louisville, under Daniel Quill, proprietor. The house played the very finest of the attractions travelling at the time, including Booth, Barrett, Patti, Modjeska, and Sarah Bernhardt.

After a number of seasons of successful management at the Auditorium, Mr. Camp became sole manager of the Grand Opera House, which was built by the Whallen Brothers. His conduct of that successful theatre for the past three years is well known in the profession.

REFLECTIONS.

Agnes Sorma arrived last Thursday from Europe.

Oscar Hammerstein is arranging for an attraction with which to reopen the Olympia Theatre on April 28.

Paul Steindorf will conduct the music of *The Circus Girl* at Daly's.

Carrie Perkins was summoned from the cast of *Jack and the Beanstalk* last week by the serious illness of her mother.

The baggage of the Brian Boru company was attached recently at Port Huron, Mich., but was released upon a temporarily settlement. The attachment was secured by Eugene Clifford Fowler of New York upon a claim of \$1,000.

John M. Morton has secured a judgment against John A. Stevens for \$430, representing unpaid royalties on a revised version of *Jack Royal* of the Ninety second.

Cheridah Simpson was out of the cast of *The Girl from Paris* last Thursday because of a severe cold. Adele Archer replaced Miss Simpson.

Grace Thorne Coulter has retired from *A Contented Woman*, preferring not to travel.

Grace Henderson and Alexander Clark have been secured for May Irwin's company next season.

Ada Gray has informed a Cleveland reporter that William Jennings Bryan certainly played Sir Francis Leveson in East Lynne with her company in 1884 under the name of William Jennings. Miss Gray does not remember whether he was a good actor or a bad one.

Jeanette Robinson Murphy, assisted by Ladies' String Quartette, sang negro melodies at the Waldorf on April 5.

S. H. Friedlander, one of the proprietors of the Columbia Theatre, San Francisco, left the Coast for New York on April 4, and will remain in this city several weeks.

Mrs. George Salisbury (Helen Bertrand), who was severely injured March 4 by falling down an elevator shaft at Carbondale, Pa., is slowly recovering.

Belmont and Delmer have arrived in America to join the Barnum and Bailey Shows.

The Quadroon Opera company will open next week for Spring and Summer. Antonio Alberti is general representative.

Senator Coyle's bill, introduced in the Pennsylvania Legislature, to prevent hypnotic exhibitions was reported last Thursday with an affirmative recommendation.

The benefit arranged for Klitty Abbey, the young daughter of the late Henry E. Abbey, will occur at the Metropolitan Opera House on April 20. Nearly all the prominent opera singers will appear in selections from various operas.

Robert Drouet has been the leading man at the Gira Ardenue Theatre, Philadelphia, for thirty weeks, succeeding in comedy parts as well as in more serious roles. Among his most successful impersonations have been Captain Ford in *The New South*, Douglas in *Young Mrs. Winthrop*, Philip in *A Woman's Power*, Tom Stanhope in *Incog*, Mark Cross in *The Idler*, Donald Heron in *Lady Bountiful*, Jack Diamond in *Forgiveness*, Colonel Prescott in *Held by the Enemy*, Macari in *Called Back*, Christopher, Jr., Adolphus Doubledut in *The Lottery of Love*, and Perry Bascom in *Blue Jeans*. Mr. Drouet has had three offers for next season, but has not yet settled.

A benefit for Rose Hawthorne Lathrop's work among the cancer sufferers of the slums will occur at the Fifth Avenue Theatre next Tuesday afternoon, when J. E. Dodson, Agnes Booth and Sarah Cowell Le Moyne will appear. The Viola Maker of Cremona will be played by Grace Henderson, Harry Brown, Herbert Bostwick and Butler Davenport, and Her Only Fault will be enacted by Lela Ellis, Maud Monroe and Mr. Davenport.

AT THE THEATRES.

Daly's.—The Tempest.

A comedy by William Shakespeare, arranged in four acts.
Revised April 6.

Alonso Sidney Herbert
Ferdinand John Craig
Prospero George Clarke
Antonio William Hazeltine
Gonzalo Edwin Varrey
Trinculo Herbert Graham
Stephano Frederick Truesdell
Adrian Robert Bessworth
Francisco Tyrone Power
Miranda Nancy McIntosh
Ceres Percy Haswell
Iris Grace Rutter
Juno Mabel Gilman
Ariel Virginia Earle
Chief Spirits attending on Prospero: Helma Nelson,
Sila Converse, Isadora Duncan, Mabel Thompson,
Gilda Winer, and Gertrude Bennett.

The Tempest is a reading rather than an acting play. Its exquisitely delicate, gossamer-like texture necessarily becomes somewhat crumpled when presented to the imagination through the material mediums of actors and scenery. The play is believed to have been written about 1610, when Shakespeare had reached the full maturity of his poetical powers, and it is pervaded by a dream-like fancy too subtle and illusive to be captured and imprisoned by even the best dramatic art. In short, Shakespeare's poetic dream is too ethereal for adequate presentation upon the stage. Mr. Daly does as much for it as any manager could, and much more than most would attempt to do.

In the course of its revival at his theatre last Tuesday evening some beautiful stage pictures were shown, and the tale which was supposed to be enchanted was really pervaded by an atmosphere of enchantment. Thanks are due to Mr. Daly for presenting The Tempest, and for doing it, moreover, in a manner so painstaking and elaborate that it would have undoubtedly led the heart of Shakespeare himself with joy if he could have seen it. Spectacularly, this revival of The Tempest was a triumph. In Daly's able side in the appeal to the eye were Henry E. Hoyt, who painted the scenery; Percy Anderson, who designed the costumes; Maurice Herrman, who furnished the court dresses; E. Heermann, who supplied the costumes of the spirits; Thomas Mangan, who devised ingenious new effects; and Carl Marwig, who arranged the dances and other movements of the fairies.

In producing The Tempest Mr. Daly essayed a task which most managers in the past have been careful to avoid. At intervals of about thirty years it has been staged during this century in this country. It was last before produced at the Grand Opera House, New York, in 1869, by E. W. Taylor, with E. L. Davenport as Prospero and William Dwyer as Caliban. The part of Miranda was played by Josephine Fiddis and that of Ferdinand by Frank Mayo.

It would not be easy to find a cast more successful in reproducing the spirit of The Tempest than the present one. The comedy is one of Shakespeare's masterpieces, and the Daly company's attitude toward it is one of appreciation and reverence. George Clarke was an authoritative and dignified Prospero. Nancy McIntosh played the part of Miranda with her usual grace and charm, and sings in a very sweet and well-cultivated voice. Virginia Earle as Ariel was not particularly sprightly. She is more at home in vivacious comedy roles, but was nevertheless pleasing as Ariel and sang well. Charles Richmond as Ferdinand, Miranda's lover, was very satisfying to the eye and acted with taste and poise. Herbert Graham and Charles Griffith in the roles respectively of Stephano, a drunken butler and Trinculo, a jester, were full of quaint humor, and acted with artistic moderation. The difficult part of Caliban was well played by Tyrone Power, and the others were thoroughly in the picture. The charming dreamland effects were accentuated by the music by Arne and Purcell and the original music composed by Tanzi for Maximilian of Bavaria. The performance of The Tempest was repeated last Thursday and Saturday evenings and at the Wednesday and Saturday matinees.

Empire.—A Man and His Wife.

Play in three acts by George Fleming. Produced April 6.

Roger Alnall William Faversham
Sir Noel Drage Robert Edson
Lord Francis Hillyer Jansson Lee Finney
Joe Thorn E. V. Backus
Drover W. B. Barnes
Woodhouse George C. Pearce
Eleanor Alnall Viola Allen
Adela Antrobus Ida Conquest
Hans Ellen Gail
Violet Antrobus Jane Harwar
Lady Wickham Mrs. Thomas Whiffen

At the Empire Theatre Charles Frohman gave last Tuesday afternoon a trial performance of a new play, A Man and His Wife, by George Fleming, which is the pen name of Julia Constance Fletcher, an English woman who collaborated with Mrs. Burnett in writing The First Gentleman of Europe. A large audience heartily applauded the several striking scenes of the play and the especially brilliant work of the players.

A Man and His Wife tells in a new way the venerable story of a weak woman who listens to the importunities of a conscienceless man and forgets momentarily the honest, unselfish love of her husband. The play begins in the London home of Roger Alnall and his wife. It is the eve of their departure for Australia, where Alnall owns a gold mine, of which Sir Noel Drage is an influential director. Drage begs the wife to forsake her husband for him, but she, although visibly wavering in mind, sends him about his business. The scene changes to Drage's apartments, where he expects a farewell call from Alnall. The wife, desirous to see her tempter again, comes alone to him and, yielding to his importunities, promises to elope with him on the morrow. At this moment, Alnall is heard at the door and Drage hides the woman in an adjoining room. Alnall enters, announces that a woman's voice had reached him on the stair and that he wishes to withdraw he need not see her. Drage, naturally perturbed, defends the honor of the woman, who remains nameless, and leads her across the rear of the room. As she reaches the door, Alnall calls upon her to pause and, still ignorant of her identity, shows plainly the error of her way. While he speaks, the woman comes to her senses, draws away from Drage, and finally dashes from the room. Drage, utterly overcome, falls upon a table crying, "Alnall, you don't know what you have done!"

The closing scene is in Western Australia, a year later. Alnall is recovering after long illness, his life having been saved by the tireless devotion of his wife. The husband has learned that it was she who was in his friend's room, but has kept his knowledge secret, sending to England for Drage as he believed death was imminent and he wished that his wife and Drage might be united if such was their desire. Drage

arrives, and Alnall tells him that he knows all, that a calamity has occurred in the mine and that he will lead the rescuing party to almost certain death. He goes to bid farewell to the wife. Drage, who has realized that his spell over Mrs. Alnall is broken, hurries away, reaches the mine first, and is killed. The report comes that her husband is dead, and the wife is prostrated with grief. Then Alnall reappears, and his wife embraces him, crying, "I'm so glad that it was not you!"

The playwright has worked out this story with uncommon skill, the dialogue being forceful and natural, and the situations admirably handled. The opening act is somewhat overcharged with altogether superfluous society twaddle introduced by minor characters having no bearing upon the play or its purpose, and the scenes between Mrs. Alnall and Drage might well be quicker and briefer, but these are small defects.

William Faversham as Alnall gave one of the finest performances of his career, utterly unaffected, straightforward, manly and sympathetic. Robert Edson in the ungrateful role of Drage offered a forceful, impressive characterization. Viola Allen as the vacillating Mrs. Alnall was earnest and effective, endowing the very unattractive role with an individuality that drew forth pity rather than contempt. Ida Conquest and Jansson Lee Finney were amusing in the juvenile roles; Mrs. Thomas Whiffen was an ever charming in the part of Lady Wickham; Jane Harwar gave a clever sketch of a silly young society girl, and E. V. Backus made a manly foreman of the gold mine.

The play was prettily mounted with three beautiful scenes, and the management of the stage was in every particular delightful.

Casino.—The Wedding Day.

Comic opera in three acts. Book by Stanislaus Stanga, suggested by La Petite France, music by Julian Edwards. Produced April 8.

Duc De Bonli William Pruette
Rosal, Vicomtesse de Beauglance Tom Greene
Sergeant Sabre Winfield Blake
Colonel Souffle Leonard Savoy
Lambert Eugene Desmond
Polycop Jeffery De Angelis
Planchette A. C. Wheeler
Fomade Albert McGuckin
Madame Montblanc Lucille Sanders
Lucille D'Herby Lillian Russell
Aunt Hortense Lulu Hall
Rose-Marie Della Fox
Mlle. Renee Della Fox
Mlle. C. Urcu May Cutbert
Mlle. Villiers Grace Freeman
Mlle. Varney Marguerite Leon

In line with the immediately past manifestations at the Casino and sufficient to the purposes of its present management is The Wedding Day. But it is not entertainment for the general theatregoer. Melodically it reflects credit upon the gentleman who compiled and originated its score. But, unfortunately, persons to whom music is audible and pleasing can also hear matters less worthy. The book of The Wedding Day is almost always suggestive, and its lines are frequently boldly vulgar. Sometimes, with accompanying action, they are unqualifiedly indecent. There is, in fact, much in the opera that will delight the habits of the Tenderloin—a person who revels in pungent entertainment, as he sometimes requires strong medicine—and it will more than tickle the seasonable retail buyer from Texas and other remote localities who combines amusement with pleasure on his trips to New York, and leaves his folk at home. A deaf person, whose other senses were unimpaired, might delight in the scenic splendor of the production and the richness and variety of the costuming, and yet even such a person, unless used to the most daring of stage action in the city, would perhaps be startled now and then by the physical activities that punctuate the lines of evil significance with which The Wedding Day is interlarded. But there is no management in New York that assumes to cater to the deaf or the sightless. Unfortunately, there are managers here who cater to those whose faculties are presumably normal yet really aberrant. All such will vote The Wedding Day a great source of amusement.

The deplorable feature of this production is a plainly deliberate effort to make two patches of dirt appear where one would suffice and whence none would be missed. The story is from the French, but it is safe to say that in its original form there was no such boldness and assurance in its metric movement and verbalism as is here witnessed and heard. The theme might have been treated with comparative decorum, and yet with enough of wit to make it acceptable generally, with the accessories that have been employed with lavish hand to gild and excuse this presentation.

A bargain-counter idea has characterized the announcements as to the persons actively concerned in the production. It has been said that three stars would appear in it. The bargain counter always holds goods damaged, or in poor request. Persons who are accepted as stars generally continue as stars. And there have been in the past, as there are to-day, higher comic opera companies with one sparkling head quite as well equipped with supporting talent as is The Wedding Day.

In experience, attractiveness, and popularity Lillian Russell heads this company, and naturally she figures first on the program. She has a part which requires her during the action of the opera to dispute identity with Della Fox. The plausibility of such an exchange of individuality is beyond the most elastic imagination. Miss Russell, however, acts better than ever and sings most pleasingly.

Miss Fox is suited in the part of a Parisian mix who, in the guise of a Normandy maid, marries a middle-aged baker of amorous propensity.

Mr. De Angelis, as the afforsaid baker, scored the hit of the piece on the first performance. His clowning ability is admirably served, and in a song in which he describes in suggestive phrase the universal amours of the festive Polycop and polishes each verse with a national dance—running from the Spanish fandango to the Oriental movement popular on the Midway at Chicago and in a relic of that show since annually exploited at Coney Island—as well as in a ditty telling of the loves of a mermaid and a whale which, beginning in a Southern sea, were chilled in a Northern by the freezing of the mermaid's tail—he won the greatest applause of the evening.

The others of the company—William Pruette, Lucille Sanders, Tom Greene, A. C. Wheeler, Louise Rial, Winfield Blake, Leonard Savoy, Eugene Desmond, and Albert McGuckin, all in more or less suitable parts—show the ambitious nature of the production in its personages. There is a large and tuneful chorus, in which there are as many slightly figures as are usual in a piece of this sort.

The scenery, by Ernest Albert and Walter Burridge, is most artistic; the costumes, by Daxton, are rich, varied and picturesque; and in fact every material detail is first-class. Mr. Edwards conducts the band with all the care and pride that a composer may be supposed to exercise and feel in such an event. The staging of the opera reflects credit upon Richard Barker.

Irving Place.—Nora.

Agnes Sorma, who is generally conceded to be the most popular actress of the Berlin stage, made her American debut last evening at the Irving Place Theatre in the title-role of Ibsen's Nora, the play known on the English-speaking stage as The Doll's House.

One of Frau Sorma's strong points as an actress, according to German critics, is her versatility. She is considered in Germany not only inimitable in light comedies such as Divorçons, but is reputed to be the best interpreter of Ibsen on the German stage, and has received critical eulogy as an ideal Ophelia.

She has also been accorded high praise for her acting in such roles as Esther, Jewess of Toledo, Erdita, Desdemona, and Cordelia. Ibsen, after seeing all the most celebrated interpreters of his Doll's House in Europe, not excepting Ellenora Duse, gave his opinion to the effect that her Nora was the best of all.

We therefore owe a debt of gratitude to Manager Corfield for inducing Frau Sorma to come to New York in order to enable us to enjoy the acting of this famous foreign actress. And after seeing her in her initial histrionic effort last evening, most of the audience no doubt regretted that her engagement is to be so limited.

No wonder that her Nora received such great commendation from Ibsen. It is a masterpiece of histrionic naturalism. There is not a moment throughout the entire performance that Frau Sorma seems to have studied anything she does or says. There is not the slightest straining after dramatic effect.

Yet her acting proved singularly absorbing and held the audience spellbound. After the first act it was apparent that she had captured the entire audience, which broke out in most enthusiastic applause and called Frau Sorma out repeatedly. At the close of the performance she received an ovation such as a German audience only accords to actresses of the very first order.

Frau Sorma has been endowed by nature with a charming face and a captivating personality. In figure she is petite, but by no means undersized. In the first act she struck just the right tone in portraying the girlish and undeveloped side of Nora's character. She was essentially frivolous, but lovable withal. The scene in which she plays with her children was delightfully enacted, and she evinced pronounced capacity as a comedienne in her limited opportunities for the delivery of humorous lines. As the performance progressed, and poor little Nora began to suffer the consequences of forging her father's name, Frau Sorma proved herself fully equal to the exacting work of the various dramatic situations. Without the slightest suspicion of theatricalism she exhibited great dramatic power. Indeed, her histrionic effectiveness is largely due to her powerful method of artistic realism. There is a tremendous undercurrent of dramatic intensity in her portrayal of Nora, and it fairly magnetized the audience last evening.

Frau Sorma will repeat her impersonation of Nora this (Tuesday) evening, on Wednesday evening, and at the Saturday matinee. On Thursday, Friday, and Saturday nights of the current week she will appear as Christine in Liebel, a role she played with great success in Berlin last year.

Murray Hill.—McCarthy's Mishaps.

Barney Ferguson brought his successful comedy, McCarthy's Mishaps, to the Murray Hill Theatre last evening, and a large audience laughed heartily over the humor of star and play.

Mr. Ferguson as Dennis McCarthy, the character in which he has appeared more than two thousand times in America and Europe, was irresistibly droll, and his unceasing comicallities were uproariously received.

John Marr as Michael Mulligan made an excellent foil for the star, evincing a large share of the same quiet humor that has made Thomas E. Murray famous. Slade Murray introduced an array of English music-hall specialties with considerable success.

Others in the generally capable cast were: Harry Mack, Dan Keating, George S. Betts, Robert Doria, Richard Ferguson, Douglas Atherton, Camille Gantier, Nora Reynolds, Myra Brooks, Della Ferguson, and Belle and Lotta.

Grand.—Sowing the Wind.

Sydney Grundy's play, Sowing the Wind, which achieved a memorable success when produced at the Empire Theatre, was presented at the Grand Opera House last evening before a large and appreciative audience. The many strong situations and the beautifully written dialogue were generously applauded, and the capital work of the players received prompt recognition.

Mr. Grundy's eloquent plea for an equality of moral responsibility in the present, set forth so forcibly in this brilliant play, is fast becoming more and more a topic of popular agitation, and Sowing the Wind has done, and has yet to do, a distinct service to humanity and to morality by painting in vivid colors the injustice of the prevailing social code. The thoroughly excellent cast included J. H. Gilmour, Thomas Whiffen, Frederick Strong, Marshall Steadman, Walter Green, Joseph Williams, Gerald Pierce, Henry Mills, Edna Hall, Emily Dodd, Jessie Dodd, and Ella Hugh Wood.

Star.—A Lion's Heart.

Carl A. Haswell's picturesque production of Benjamin Landeck and Arthur Shirley's powerful melodrama, A Lion's Heart, drew a large audience last evening at the Star Theatre. The production is the same excellent one seen earlier in the season at the Harlem Opera House, and the many thrilling scenes met with the same enthusiastic greeting. Carl A. Haswell repeated his strong impersonation of the wronged lion-tamer, and Mrs. Haswell was again successful in the role of the heroine. Edwin Brandt offered an impressive characterization as the arch-villain, Gaspard Dubre, and Elinora Olden added another to her long list of thoroughly artistic performances. The cast, all eminently satisfactory, also included Carroll Daly, Joseph Slaytor, Sam Varney, Harry L. Keane, George Hamilton, Edith Forrest Tilton, Georgia L. Fox, and Georgia Brandon.

Other Houses.

ACADEMY.—Brian Boru returned to the city last evening being presented by the Whitney Opera company to a large audience.

FIJOU.—May Irwin has discontinued Wednesday matinees as the warm weather approaches, and Courtied into Court makes toward the two hundred mark.

COLUMBUS.—A Boy Wanted, with Harry Clay Blaney as the youth in question, came back to town last evening.

DALY'S.—The Tempest and The Galah will alternate this week, no performance being given on Good Friday.

EMPIRE.—Under the Red Robe will reach its

one hundred and fiftieth performance on April 23.

GARRICK.—Never Again is amusing a crowded house at each representation.

HERALD SQUARE.—The Girl from Paris celebrated last evening its one hundred and fiftieth performance.

HARLEM OPERA HOUSE.—Pudd'nhead Wilson, with Theodore Hamilton in the title part, was presented last evening to a large audience.

KNICKERBOCKER.—The Bostonians are playing to big business in The Serenade.

PEOPLE'S.—Gilmore and Leonard in Hogan's Alley were the magnets that drew a houseful of enthusiastic East-Siders.

WALLACK'S.—Miss Manhattan began its fourth week last night.

FIFTH AVENUE.—In order that the run of Toss of the D'Urbervilles may continue throughout the season at this house the metropolitan production of the comic opera 1900 has been postponed until next Autumn. It will, however, be produced on Easter Monday at the Chestnut Street Theatre, Philadelphia. Mrs. Pike in Toss of the D'Urbervilles is still the reigning dramatic sensation in New York.

This being Holy Week the American, Garden, Hoyt's, Lyceum, and Fourteenth Street Theatres are closed. Next Monday the American will reopen with Two Little Vagrants; the Garden with Wilton Lackaye in Dr. Belgraff; Hoyt's with Du Souchet's new farce, The Man from Merco; and the Lyceum with The Mysterious Mr. Bugle; while Chauncey Olcott will resume Sweet Inniscarra at the Fourteenth Street.

BROOKLYN THEATRES.

Montauk.—The Heart of Maryland.

When at this house in November last The Heart of Maryland drew in two weeks the largest receipts ever garnered at any establishment on this side of the bridge. The company began a return engagement here last evening, when every indication seemed to point to a duplication of the previous happy state of affairs. Mrs. Leslie Carter's role of Maryland Calvert is yet given with all the fire, dash, and nicety of finish that marked its first performances. Herbert Kelcey is still her leading man, but John Keller, who left to create a part in the L'Arlésienne, has been succeeded by Theodore Roberts. Otherwise the cast is practically unchanged. A celebration of the five hundredth performance which is said to fall upon April 16 is timed with judicious nicety to permit of the distinction of souvenirs on Good Friday night. The current bill will be retained during next week.

Gayety.—The Span of Life.

For this week, the Gayety offers one of the strongest melodramatic attractions ever seen in Brooklyn, The Span of Life. The human bridge continues one of the principal features of the piece and the Donasettas, who form the component parts of the structure, are clever acrobats. The cripple boy is acceptably played by Delphi Perrault. The scenery and accessories are elaborate. In Old Kentucky, which was recently seen and did a magnificent business, has been secured for a return engagement.

Notes.

The Amphion has been dark since Friday evening, when the members of The Bells of Shandon company refused to go on, claiming that they had not received their salaries. The house will remain closed until April 19, when Joseph Hart will move over from the Park, presenting his new play, The Tarrytown Widow.

The management of the Columbia, being opposed to what is thought by some a desecration of Holy Week, will keep closed doors until Easter Monday, when Olga Netherland will be seen as Carmen.

Charles E. Blaney's latest effort, The Electrician, drew a large attendance to the Bijou, where it was seen for the first time in this city. An interesting story, combined with original and startling effects in electrical devices, and interpreted by a company including William Morris, Annie Ward Tiffany, P. August Anderson, Caroline Busby and John E. Inca, afforded an evening of pleasant diversion.

Robert Hilliard's hit with The Littlest Girl at Hyde and Behman's has been so strong as to warrant its retention there for a second week. Beside a clever selection of specialties, Mr. Hilliard's act is supplemented by a cake walk of twenty couples, led by those fetching coons, Hodges and Launchers.

Joe Ott and The Star Gazer, old-time favorites at the Grand Opera House, appeared there again with no diminution of favor. The star's efforts are ably seconded by his talented brothers, Philip and Matthew, the three making an excellent trio in fun manufacture.

The Fay Foster troupe, with the two marvelous Judge acrobats, began a return engagement at the Star, with the S. R. O. sign out twice on Monday.

Beside the Columbia, three other houses—the Amphion, American, and Criterion—are shut during Holy Week.

GOSSIP.

Octavie Barbe (Mrs. Barry Johnstone) who sang the prima donna part of Miss Manhattan in Corinne's production of Hendrick Hudson, and who closed with that organization the last of February, has been engaged as prima donna of the Washington, D. C., Castle Square Opera company opening on April 19.

Governor Hastings of Pennsylvania will grant, it is thought, a month's respite to James E. Gentry, now sentenced to be hanged on April 22, in order that his petition may be considered by the Board of Pardons, which meets on April 21.

Eugene Wellington, manager for Gilmore and Leonard's Hogan's Alley, announces that the Nollie Sisters, Hulvers and Leslie, and Annetta Reed closed with the company last week, and the Le Page Sisters and Misses King and Moore have joined for the rest of the season.

The thirteenth annual benefit of the Theatrical Mechanics' Association will be given at the Fifth Avenue Theatre on the afternoon of April 22. There is said to be a deficit of \$500 in the Association's treasury, which the benefit no doubt will set right.

The Langdon Dramatic company is successful in Canada through which they will play until reaching Halifax about Sept. 1. The roster includes Elsie Graham, Lillian Calf, Maud Norton, Mary Heckler, Misses Leonard and Langdon, W. H. Langdon, C. F. Ward, Harry T. Leonard, James Sheehan, G. E. Courtenay, and C. E. Anzola.

A benefit for the widow of the late Charles Harris, the London manager, is being arranged by an influential body of London theatrical men, and will be held in the Gayety Theatre on April 29.

THE LONDON STAGE.

GAWAIN'S GOSSIP.

The Physician, The Princess and the Butterfly, and Others.—Many Closures.—News.

(Special Correspondence of The Mirror.)

LONDON, April 3, 1897.

It is necessary that I should first of all record a few impressions concerning Henry Arthur Jones's new five-act play, *The Physician*, which Charles Wyndham produced at the Criterion last week. Just too late for me to do more than mention the fact of production. First of all, let



me state that *The Physician* shows in many points a marked improvement on certain of our Jones's recent playwriting efforts. Whereof I, personally, am glad, for I have a great regard for Jones, not only as a man, but also—which is more to the purpose—"in business," for much of his work, dramatic rather than lecturing, I have been impelled, however, of late, to disagree with, and even to denounce the methods he had adopted in, for example, *The Masqueraders*, *The Case of Rebellious Susan*, *Michael and His Lost Angel*, and *The Triumph of the Philistines*; or, how Mr. Jordan Preserved the Morals of Market Padbury Under Very Trying Circumstances, which is a title nearly as long as some of the said Jones's speeches—and Jones can write long speeches, I can tell you.

I rejoice therefore that this author who gave us such fine dramatic works as *The Silver King* and *The Middleman* has returned to a saner method. *The Physician* contains some few little things one would prefer to see omitted—such as the cheap gilding at church and chapelgoers—who are not always worse than non church and chapelgoers, as our Henry Arthur would appear to wish us to believe. Still it is a strong and vigorously written piece—built, for the most part, around the dipsomaniac lover of a sweet young creature with whom the physician, hitherto sage and devoted only to science, has himself fallen in love. This physician, being of a noble nature, another his feelings and does all that in him lies to cure the hapless young fellow who in his fit—often long fits of perfect sobriety—is an ardent temperance advocate, a younger kind of J. B. Gough in point of fact. The struggles of the young dipsomaniac, the perplexities of his charming fiancée and the intense anxiety and self-sacrifice of the physician on behalf of each of the young people give scope, as you may suppose, for some powerful scenes and for some fine acting.

The said fine acting is, of course, chiefly provided by Wyndham in the name part. In this he reveals not only many an excellent touch of comedy, but a command of intense pathos, which he has not had too much chance of displaying hitherto—in point of fact not since he was leading juvenile at the old Queen's in Long Acre some seven or eight and twenty years ago, when Henry Irving was the heavy villain of the house and Toole and Lionel Brough the low comedians. Wyndham's Dr. Lewin Carey in Jones's latest play will rank with his very finest impersonations. Charles Wyndham, of course, has had good opportunity of acquiring knowledge of the manners and customs or medical men, for not only was his father in that profession, but you Americans will doubtless remember that Charles himself rendered excellent surgical aid in your own latest civil war.

T. B. Thalhger gave a strong rendering of the ill-fated young drunkard-testotaller who subsequently dies of delirium; and Mary Moore as his sweetheart who subsequently marries the physician, or at least indicates as much, looked handsome, as is her wont, and played better than her wont usually is. Other clever performances, especially in the more humorous vein, were contributed by Alfred Bishop, Leslie Kenyon, and that fine actress, Marion Terry (sister to Ellen). Marion has not much of a part, however—for her.

On Monday we were bidden to the St. James's to see the latest work of our Arthur Wing Pinero, who undoubtedly, notwithstanding his many but always honorable failures, is our No. 1 living dramatist, our Henry Arthur Jones being our No. 2 ditto ditto. Pinero's latest, as I have more than once notified you, is entitled *The Princess and the Butterfly*, or *The Fantasia*, and sooth to say there was much of the fantastic about it. Its five acts and its twenty-nine speaking parts are with brilliant-plagiaristic satire, satire so full of true humor and observation, sandwiched with a couple of scenes of rare intensity and pathos, that a sort of glamor, as it were, is thrown over the oftentimes this story. Entire acts are negotiated with scarcely a ripple of dramatic situation, and yet so brilliantly is the play written that you feel bound to listen to it until its final line, which, of course, shows that "Pinny," as many of us call him for short, is even more artistic than of yore, and that is saying a good deal, for our British stage possesses no more earnest and conscientious worker.

This new production of Manager George Alexander—so full of expensive and gorgeous scenery, and still more expensive and gorgeous dresses—is in effect a sort of a lively sermon upon those who mock at our drama because their life is approaching what the late Shakespeare (or Bacon, as the case may be) describes as the sere and yellow leaf. Also might this brilliantly written play be regarded as a keen, and perhaps

in some respects super-subtle, satire against the middle-aged idle rich, who mostly regardless of the needs and sufferings of their dollar-less and dolorous brothers and sisters, put in large chunks of time either in bemoaning the coming on disposition of "Popper Chronos" or in striving to evade the machinations of the foul fiend Ennui by frisking around with the latest toys whenever the opportunity for scandal mongering gives out.

Although I have both seen and read Pinero's play, I don't know that I can really describe the actual plot thereof. In fact, I feel much in the same position as was Anti Jacobin Canning's Needy Knife-grinder, who remarked "Story? God bless you, I have none to tell sir!" It may, perhaps, be set forth somewhat in the following manner, which, however, I must ask you to take—as our English auctioneers says of certain "lots" they put up for sale—"with all errors of description."

The Princess indicated in the title is Laura, Princess of Pannonia—which is Hungary way, as Albert Chevalier might put it. She, an English born damsel, married the prince when he was sixty and she nineteen and she is now a handsome widow just entering her forty-first year. The "Butterfly" in question is Sir George Lamorant who was in his youth accustomed to "ance attendance upon her, but anon gave up such dancing on learning that she was madly loved by his brother Rupert, who has been dead some years when the curtain rises. When the Butterfly's brother Rupert found that Laura had been persuaded to marry the aforesaid Hungarian prince his life went to a place the author mentions, and he had an "affair," as the French euphemistically put it. The result of this "affair" was a little daughter, who was supposed to have been brought up by her mother's subsequent husband, one Flavio Zullani, a wandering cellist who since his wife's speedy death worked now in Italy, now in France, anon in America and goodness knows where beside. This girl, called Fay Zullani, speaking a patois of many languages picked up in her travels, is about nineteen when the play opens and is under the care of ex-Butterfly Lamorant, who, being somewhat nonplussed as to the proper method of bringing up a young girl, calls to see his old flame, the widow-princess on her forty-first birthday, and relating the story of his brother's life-wreck bespeaks the Princess's good offices on behalf of the girl Fay. Her Highness, out of regard for her old friend Sir George, after some brilliantly written badinage as to what fates they are both becoming, agrees to help the girl Fay in every possible way; and it is indicated that she is again smitten with Sir George and he with her and that they will evidently soon make a middle-aged match of it.

The next act takes place at the swaggar but not too particular mansion of Mr. and Mrs. St. Roche, who have been taking care of Fay. Sir George has for some time been anxious to get Fay away from the St. Roche's influence, for not only are some of the St. Roche's male visitors of a shady and "rapid" sort, but Mrs. St. Roche herself is suspected (and rightly, as it afterwards appears) of not being too overwhelmingly faithful to her husband or to her. As a matter of fact they occupy the same house and entertain their respective sets, but do not live together. Sir George, while waiting for Fay, notes that a young French guest he brought into the house a certain not "shady" woman, and he, for Fay's sake, calls St. Roche's attention to the fact. St. Roche, with pretended virtuous indignation, taxes the young Frenchman with it, giving away the name of his informant. The Frenchman, stating that he is betrothed to the lady in question, wastefully flings some soda and whiskey in Sir George's face and anon, inasmuch as everybody is proceeding to Paris forthwith, arrangements are made for a duel. After a light comedy act in Paris, where the Princess, who is now taking care of Fay, begins to manifest, although virtually pledged to Sir George, an affection for a mere boy—a government official, Edward Oriel by name; you see anon Sir George preparing to go a-duelling. The time is 4:30 A. M., and as Sir George is about to go, he is startled to find young Fay creeping into the place in fancy dress. She is always up to some wild prank or another; this time she has secretly been with a dependent of the Princess's to a ball. Sir George denounces her for her many mad attempts to estrange her friends and well-wishers, and anon points out that he has just learned that she is not his brother's child at all, but a foundling off by Zullani when that child died a mere baby. Zullani, who has been receiving a comfortable allowance for Fay all the time, has just died and confessed all. The stunned and ashamed girl presently finds out by accident that her long supposed uncle, her only true benefactor, is about to fight a duel, and that it is partly, if not solely, on her account. The impulsive but always good hearted little damsel now manifests in a powerfully written scene such a depth of affection for him that that middle-aged butterfly melts, and presently it is borne upon you that he, although virtually pledged to the Princess, has for some time been developing a passion for Fay, but could not say so while he thought she was his niece. After a fine outburst of anguish for Fay the act drops falls on Sir George departing duellists.

In the last act Sir George is seen recovering from a winging received in the said duel, and is being gently tended not only by Fay but also by his young French antagonist, who has since been thrown over by the worthless woman on whose behalf he sincerely fought. The middle-aged Princess is around, accompanied by young Oriel, whom she has kept secretly dangling about her. Her final answer, however, is due to-day both to the boy and to her middle-aged admirer, Sir George. She is much perplexed, having learnt to love the boy passionately. Sir George is also ill at ease, for while awaiting the Princess's decision he has fallen more and more in love with the now sobered and gentle-hearted little Fay. Presently the Princess, feeling sure of Sir George, as he is nearer her own age, sadly gives the youthful but earnest boy his congé, and proceeds to notify Sir George that she will be his. To her horror, however, he now fiftily reveals to her his changed feelings; how that he has fallen in love with Fay, a mere child by comparison; and that he is sure that, although she has never blurted at love, knowing him engaged, so to speak, to the Princess, Fay will love him in return. The Princess, conscious of her own double dealing, can say naught but release her old "butterfly" from the implied compact with herself, and then makes off wildly to try to get the boy back. She succeeds in this, and, after some more clever bits of satire and pathos, Sir George settles down with the youthful Fay, and the Princess does ditto with her boyish worshipper, and down comes the curtain. Time, on Monday, four hours, but everybody entertained all the time.

The acting at the St. James's is very fine all round. George Alexander has never played better in his life than as the worldly wise but chivalrous hearted Sir George, the "Butterfly." Likewise his lurid terra-cotta colored walking suit in the last act would startle you somewhat if you saw it walking in Madison Square. Julia

Nelson looks surpassingly beautiful and plays well as the Princess-widow. Her "society" dresses, like all the ladies' garments in this place, are most costly and striking, and will make all lady-players envious. Rose Leclercq acts splendidly as her aunt, a chaste but not unkindly society dame. Young H. V. Edmund gives a fine bit of character acting as the despicable and satirical St. Roche, especially in the first great scene of the play, where he and his wife, each taking a drink to bed, wish each other good night and depart to their respective rooms. Miss Granville, an invaluable actress in these society plays, acts admirably as his contemptuous and faithless wife. H. H. Vincent and Patti Bell score as a tender middle aged couple, who, although they have been married a quarter of a century, are always making love to each other—two beautiful little characters these. Miss Cecil Raleigh, the handsome wife of the playwright, represents with humor a society dame whose chief delight is in consuming or in contemplating food; and young H. R. Irving is intense as the Princess's boy-lover. The hit of the piece, however, is made by your Fay Davis in the terribly difficult part of the impulsive Fay Zullani, whose language is in many dialects, but chiefly Italian laced with American. Miss Davis had already given us some clever acting, notably in *The Squire of Dames*, *The Prisoner of Zenda*, and an *Act in As You Like It*, but we did not suspect her of such gifts of combined light humor and intense pathos as she reveals in this place. The old fallacy that we English never give credit or encouragement to American players—a fallacy chiefly invented by those who cannot do much—was on Monday once more disproved when the whole house, including newspaper folk, wildly and unanimously applauded your bright young fellow native, and after her big scene summoned her before the curtain five times.

Well, you might perhaps hardly believe it, but at last, after many months of promising and even of private quarrelling and some public litigation, that Armenian musical-play, originally described as an opera, has been produced in London. Contrary to the expectation of some, it was produced at the Shaftesbury, where it was originally announced. Also in place of the names formerly, by official notification, paraphrased namely A Piccadilly Pasha; Dora, Dainty Dora, and so forth, it made its appearance under the title of *The Yashmak*. It was also formerly supposed to be an adaptation from a certain Armenian piece, but the only authors' names now given are those of Cecil Raleigh and Seymour Hicks, with M. Napoleon Lambellet for composer of the music. To these names, however, there should certainly have been added several American names of authors and composers, for several songs and bits of music from your side were dropped in, plus certain musically material of our own.

The *Yashmak* promised during the evening to be quite a lively and dramatic opera—the first of its kind being unusually strong for a modern specimen of this sort of mixture. As time went on, however, and four hours of this precious commodity was consumed by the performance of this two-act play—it became thin and tedious—being everything by "turns" and nothing strong. The scene is laid in the East and the plot is written around a troop of Gaiety Chorus Girls, two of whom are anon abducted by a rascally Pasha who wishes to propitiate his sultan. The chief humor, before and after the aforesaid dramatic scene, is concerned with descriptions of the alleged wholesale mashing of Gaiety Girls—many of the wheezes and songs concerning theatrical and other life being in very bad taste. With an hour of this sort of song and just cut out of it *The Yashmak* might be made to go—and to give proper opportunities for such clever and popular players as John L. Hay, Lionel Markinder, Lawrence D'Orray, Fred Ewney, E. Dagnall, Charles Ryley, Kitty Loftus, Mabel Love and the new soprano, Alleen D'Orme who has a pretty and well trained voice. The aforesaid Kitty Loftus, whose portrait is embodied herewith, is one of London's brightest subrettes. She was the original representative of the name part in *The Lady Slavey*, and played it around the provinces for a couple of years before it was brought to the Avenue, and spoiled by having the said hitherto lively name part turned into a contemplative operatic prima donna for May Yoke. Little Miss Loftus since coming to the West End has scored in the chief female comedy roles in *Gentleman Joe*, *Blarritz* and *The White Silk Dress*, and even as *Pierrot* in the new wordless play, *A Pierrot's Life*, all at the Prince of Wales's Theatre.

Closures are pretty frequent in the theatres just now. J. S. Clarke has fished his little flatter with *A Prodigal Father* at the Strand which, however, will be reopened by Arthur Bertram at Easter with Mr. and Mrs. Bourscher in *The Queen's Proctor*. The Elder Dora Guilt has been withdrawn from Terry's, which will also reopen at Easter with Basil Hood and Walter Slaughter's tourney musical play, *The French Maid*. The Duke of York's management withdrew *The Gay Parisienne* last Saturday after a year's run and the theatre is closed for rehearsals of your native adaptation from the French of *Lost, Strayed or Stolen*. Nelson play No 2, *The Mariner's of England*, finishes at the Olympic to-night. The recently closed Avenue will be reopened in about three weeks by Arthur Playfair, who will produce Fred Horner's adaptation of *Le Surral* to be called *On Leave*. The Lyceum closed on Wednesday for final rehearsals of *Madame Sans Gêne*, due next Saturday, and Wilson Barrett finding *The Daughters of Babylon* not quite another Sign of the Cross withdraws the piece from the Lyric next Saturday, and after closing the theatre for *Passion Week* will reopen with *The Manxman*. "Scriptural" plays are therefore off until further notice.

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N. Y. Herald, Dec. 18.—The interest of the story

held the attention of the audience from start to finish.

Boston Herald, May 11.—Special Delivery will doubt-

less prove a great success here at the Lyric. The

house was crowded with one of the largest and by far

the most enthusiastic audiences of the season.

Boston Post, May 11.—Special Delivery is one of the

best pieces in the line of comedy-drama seen here for a

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VAUDEVILLE STAGE

A HIT IN VAUDEVILLE.



BERT COOTÉ

This is a likeness of Bert Cooté, one of the best known and most popular of the character comedians who have lately gone into vaudeville.

Mr. Cooté had no intention of entering the ranks of the continuous performers, but while he was in Philadelphia early in the Spring, playing a week's engagement in The New Boy, Mr. Nash, manager of Keith's Philadelphia house, saw him and was so pleased with his work that he asked him to get up a sketch for production at the Bijou, as soon as he had closed his regular season. Mr. Cooté thought the matter over, and as he intended closing his tour earlier than usual on account of the business depression in the Northwest, where his dates were booked, he decided to accept Mr. Nash's offer, so he wrote up a little comedietta which he called Supper for Two, and which was put on at the Bijou in Philadelphia with most gratifying results.

Mr. Cooté's success in the Quaker City has convinced him that he can please the patrons of the vaudeville houses, so he has decided to remain in vaudeville through the Spring and Summer. Unlike a great many other performers, Mr. Cooté is doing this from pure choice, as he has had very flattering offers from leading legitimate managers. David Henderson wanted him to play Foy's parts in his forthcoming revivals of his burlesque; Wilton Lackaye asked him to take the part of the cockney in Dr. Belgraff at the Garden; and John F. Harley made him an offer to appear in The Isle of Gold, which will be produced at the Theatre of Hammerstein's Olympia.

Supper for Two, in which Mr. Cooté appears, is a bright little sketch, illustrating the adventures of a very timid man, who, although he has a wife and a mother-in-law, gets mixed up in a flirtation with a married woman. She invites him to her apartments to supper, and the complications which ensue are amusing in the extreme.

Julia Kingsley, the talented comedienne, lends valuable assistance to Mr. Cooté in the little comedy and carries off her share of the honors. Mr. Cooté will resume his stirring tour in The New Boy next Fall. He is now negotiating with a very prominent manager who is anxious to sign a five years' contract with him to star him in The New Boy and other plays.

THEATRES AND MUSIC HALLS.

Proctor's.

Frank Bush and his farce-comedy company are presenting Girl Wanted here this week. The piece is merely a frame work for specialty acts which are presented by Frank Bush, the Dillon Brothers, parody singers; Ola Hayden, baritone vocalist; Hayden and Hetherington, comedy duo; Mason and Healy, the original one-and-a-half; the Three Lane Sisters, songs and dances; and Ed Christie, comedian. Mr. Proctor's house bill includes Gus Williams, German comedian; Lumiere's Cinematographer; Maym Kelso and Harriet Sterling, who make their vaudeville debut in a sketch called April Fool by Clay M. Greene; the Gotham Comedy Four; and Le Moyne Brothers, comedy bar acrobats.

Pleasure Palace.

Henry Lee, the American actor who made such a success in the London music halls, has just arrived from Australia, and makes his New York debut as a vaudeville performer, presenting his unique entertainment, Great Men, Past and Present. The other attractions are Marie Dressler, who is in her last week as Tess of the Vaudeville; Ballard the Bard; and the Lumiere Cinematographer. The Howard Atherton company is added to the bill. It includes Hughes, McFride and Walton, Irish comedians; Anna-bella, dancer; Lottie Mortimer, serio-comic; Dolan and Lenhart, travesty artists; Little Egypt, in Orientalisms; a special revision of the Silly Dinner winds up the bill.

Keith's Union Square.

A Pantomime Rehearsal, with Annie Dacre and Arthur Larkin in the leading parts, is seen here this week for the first time in vaudeville. Lil Han Burkhardt, assisted by Forest Flood, returns with her dainty comedietta, Dropping a Hint. McIntyre and Heath present their sketch, The Georgia Minstrels. The bill also includes Alexander Tachianu, the male soprano; Kooly, equilibrist; Hacher and Lester, bicyclists; Cook and Sonora, acrobatic sketch duo; Wills and Barron, comedy team. Rose Marie, vocalist; the Four Lucifers, musical experts; the Maginlevs, aerialists; the Cosmopolitan Trio, comedians; Walter W. Ellis, whistler; Darling Sisters, acrobats; and Morton and Elliott, harmonica players.

Weber and Fields's Broadway Music Hall.

Under the Red Globe is nearing the end of its run. Ross and Fenton, Sam Bernard, John T. Kelly, John Donahue, Sylvia Thorne, Josephine Allen, Frankie Bailey, Lillian Swaine, Yolande Wallace, and the other members of the stock company are still in the cast, and The Lobster-scene is retained. This week's olio is headed by Mr. and Mrs. Sidney Drew in their latest success.

The other features are Caron and Herbert, comic acrobats; Forest and King, comedy gymnasts; and the Beaumont Sisters, singers and dancers. The new review Mr. New York, Esq., will be produced on April 22.

Hammerstein's Olympia.

Dan Leno, the much heralded, long-expected English comedian, made his American debut last evening. Mr. Leno has for years been the most popular music hall comedian in England, and hopes to duplicate his success in this country. A review of his performance is deferred until next week. In Great New York, with its many features to interest the eye and ear, continued. Charles R. Sweet, the musical tramp, who made his New York debut last week, is retained, and a number of other specialists add spice and variety to the scenes of the extravaganza.

Tony Pastor's.

Mr. and Mrs. Arthur C. Sidman are the bright stars of this week's bill. They appear in Mr. Sidman's sketch, A Bit of Real Life. Others in the list are the Four Anselma Sisters, singers; Billy Van, monologist; Harrigan, the tramp juggler; Maud Raymond, serio-comic; George Booth, poser; Beanie Gilbert, cornetist; George Austin, comedy wire act; Dave Genaro and Ray Bailey, sketch duo; the Chappelle Sisters, singers and dancers; Katherine Gyles, club juggler; the Craig Trio, bell ringers; Joe and Fannie Fields, German comedy duo; Bonnie Goodwin, soubrette, and Tony Pastor in new parodies.

Koster and Bial's.

An entirely new version of Gayest Manhattan is the feature of this week's bill. Matthews and Bulger have assumed the parts of the two West-ern jays, which have been rewritten for them. The olio is furnished by the Three Sisters Hawthorne, comedienne; the Meers Brothers, wire experts; Leonidas's cats and dogs; Fannie Leslie, English comedienne; Mary Arnots, strong woman; and Saharet and her companions in the la champagne quadrille.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Maurice Barrymore played the second and last week of his engagement, and attracted many of his admirers to this cozy home of vaudeville. Williams and Walker, the two "real coms," made their first appearance here and scored a genuine hit with their unique specialty, "You Ain't So Wahn!" and the cake walk was applauded to the echo. They made their last appearance on Friday evening, as they had to leave for Europe on Saturday.

Stuart, "The Male Patti," made his reappearance after a long absence in the West. He received a warm welcome and any number of hearty encores for his singing. There are a good many real female sopranos who would be glad if they could sing as well as Stuart. He reaches his high notes with all the ease and nonchalance of a Melba or an Emma. Thorne and Carleton appeared in their whimsical absurdity, and as usual kept the audience screaming from start to finish. T. Wilmot Eckert and Emma Berg, who have not been in vaudeville in several months, presented their pretty and original singing sketch. Both have good voices and know how to use them. Professor Morris's trained ponies, especially the one which wrestles, were received with shouts of approval from the youngsters.

Montague and West presented their musical sketch, which has been improved and strengthened in many ways since they were last seen here. Mr. West's solos on the cello were especially well received. This team certainly can claim superiority over all others in their line for novelty, originality, and refinement. Hal Merritt gave imitations of many things, and threw in a little bright talk between times. He was very neatly dressed. The Three Dunbar Sisters sang and danced in a very pretty and graceful manner. Emmonds, Emerson and Emmonds won a good many laughs with their comedy sketch. Mat Farnan danced some jig steps on which he has a copyright. He is marvelously agile, and one of the best clog dancers ever seen at this house. Joe and Fanny Fields did a little German sketch. Fields doesn't seem to be as funny as he was when he had Wooley for his partner. He ought to put more life into his work. Lorenz and Allen, in immaculate white suits, did a specialty which included good foot-shuffling and tumbling. Tom Mack told some good old minstrel gags, which brought laughs. Some new pictures were shown on the Biograph, including one called "The Miser," for which Paul Gilmore posed. It is very effective, and was warmly applauded.

KOSTER AND BIAL'S.—Matthews and Bulger were introduced between the scenes of Gayest Manhattan last week and scored a pronounced hit with their funny dialogue and funnier parodies. Mr. McConnell has been supervising the rehearsals of Gayest Manhattan, and it is becoming really gay. Mr. Graham has made a hit as Delarte Flam, and has introduced a whole lot of new business which brought a good many laughs. Saharet's quadrille remains the most pleasing feature of the performance.

The Sisters Hawthorne continued to make a hit with "The Willow Pattern Plate" and the other songs of their repertoire, all of which are tuneful and catchy. Fannie Leslie was applauded for her "Jee Jee" song and made a hit with her new ditty "A Pair of Trousers."

The Meers Brothers continued to excite wonder with their new endless wire specialty. Professor Leonidas's dogs and cats did some new and funny tricks, and Mary Arnots performed her great feats of weight lifting.

TONY PASTOR'S.—Billy Van, the minstrel comedian, whose method of making people laugh is entirely different from that of any other man before the public, delivered his monologue to the great satisfaction of large audiences. Some of his material was new and some of it was very old, but it didn't seem to make much difference to the spectators, who laughed at almost everything he said. McAvoy and May, with their absurdities and the cyclonic finish of their act, worked the audience up to the point of enthusiasm, and had to bow their thanks again and again. Felix and Cain and their tin cans and board made the audiences very merry. Gus Williams told some jokes in his own dry way. Maud Raymond, whose popularity here continues, sang her songs well and won lots of applause. Smith O'Brien and Harry Wright won well-deserved encores for their singing, but their jokes were passed over in silence. Mr. Wright looked as dashing and debonaire as ever.

Frey and Fields were seen in their sketch, A Tramp's Reception, in which Miss Fields introduced some very remarkable dancing. Odetta and her assistants did a conventional plantation sketch. The Pattens played on various musical instruments and put in a little comedy as an extra. Mulvey and Iman did some neat songs and dances. Delavoye and Frits and their trick house proved amusing. Little Wright sang

some new songs, and Chantrell and Schuyler appeared in a bright sketch.

Tony Pastor sang nothing but up to date parodies, and sang the a as well as ever.

PROCTOR'S.—Auguste Van Blene finished his engagement, which he last before sailing for Europe. His work on the cello met with great approval throughout the week.

Pauline Fletcher and Oscar Figman made their vaudeville debut in one of Ross and Fenton's old sketches, called Rummo and Jollet, and made a very good impression. The sketch has been re-written and brought up to date, and there are a good many bright lines in it. The finish, where the balcony gives way and Jollet is left dangling, is very funny, and won the players a recall. Clifford and Huth were applauded for their good comedy work, and Miss Huth's negro ditties were repeatedly encored. She can give cards and spades to any woman who sings negro songs and win. Miss Huth was brought up in the South, and knows how the coms sing their own songs. The Rogers Brothers made a big hit as usual.

Harry Watson and Alice Hutchings, assisted by Ed Edwards, Julia Hanchett, Eleanor Brodsky and Frank McCormack, appeared in a funny farcical sketch called Wrinkles. It is full of good Dutch humor and amused the audience highly. James F. Hovey gave his familiar imitation of a "10, 20 and 30" soubrette with his accustomed success. Joe Hardman, who has a good natured looking face, told thirty jokes a minute, and didn't look tired when he had finished. Marzello and Millay did their very funny wrestling bout. Carr and Tourgee's musical act was of a pleasing character. Duryea and Montford, duettists; Bonnie Goodwin, soubrette, and Jaiwa, the equilibrist, were also in the bill. The Lumiere Cinematographer continued its run.

PLEASURE PALACE.—George Fuller Golden made the hit of his career here last week. The audience never seemed to tire of his tales of his friend Casey, and on some evenings he kept them laughing for forty minutes. Ryan and Richfield presented their amusing sketch, in which Mr. Ryan and his pretty partner appear to much advantage. Their hit was pronounced.

Josephine Sabel returned to New York after an extended Western tour, and received a warm welcome. She sang "A Hot Time in the Old Town" and several other catchy songs with her usual abundance of spirit, winning several encores. Nelson Gilmeretti and Demonic turned many difficult somersaults with the greatest ease. Drummond Staley and Belle Birbeck, the original musical blacksmiths, with their rapid transformation, did a pleasing act. The Five Belles made three changes and sang and danced very entertainingly.

Marie Dressler continued to appear in Tess of the Vaudeville, assisted by Frederick Clifton. The sketch is as popular as ever, and Marie Dressler never tires of introducing new bits of comedy business. Ballard the Bard, whose face looks like a slice of honeycomb, is evidently retained for the purpose of keeping the waters busy, as everybody has to have a nerve tonic after he gets through with his bellowing. A few new views were shown on the Cinematographs.

HAMMERSTEIN'S OLYMPIA.—Charles R. Sweet, who is Mr. Hammerstein's latest discovery, made his first appearance in New York last week and scored a complete and decided success, with a musical specialty totally unlike any ever seen here. Mr. Sweet was made up as a tramp, and aside from his talent as a musician he showed that he is possessed of great ability as a comedian. He is very much at ease on the stage, and delivered his gags with splendid effect. He manipulated the keys of a piano in a very amusing way, introducing imitations of a harp and a guitar. He also played on a cornet, holding it with one hand while he played his accompaniment with the other. As an encore he played "Yankee Doodle" on the cornet by hitting the mouthpiece of it with the palm of his hand. He finished his act with a parody, and had had to bow his thanks repeatedly to the delighted audience which seemed loath to let him go.

In Great New York showed a marked improvement, and it is evident that Mr. Hammerstein is working hard on it all the time. The four sleeping beauties, whose costumes were too startling, have been provided with more clothes, and the extravaganza has been touched up in many other ways.

Amusing specialties were introduced by the Eldridges, negro comedians; O'Brien and Havel, acrobats; Ann Zebra and Vora, equilibrists; Galletti's monkey circus and the Osrani troupe of pantomimists.

WEBER AND FIELDS'S BROADWAY MUSIC HALL.—Johnstone Bennett and S. Miller Kent made their first appearance at this house last week, and in spite of the fact that they have played the same sketch, A Quiet Evening at Home, over one hundred times in this city, their efforts met with warm approval from the patrons of this cozy music hall. The managers were especially delighted with the success of these artists, as it convinced them more strongly than ever that what their patrons want is good, clean fun. Bobby Gaylor rattled on in his funny way, and made new friends by means of his odd manner and eccentric humor. Caron and Herbert continued their successful run, and gained in favor at every performance. There is no limit to the popularity of these performers. Rae and Mavard contributed a neat song and dance sketch which was generously applauded. An English performer named Harry Pleon made his appearance on Thursday evening. An account of his reception will be found elsewhere. Under the Red Globe was continued with its all-star cast. The Lobster-scene, which has made a hit, had several new "Lobsters" last week, which amused the audience exceedingly.

A TRIBUTE TO GEORGE COE'S MEMORY.

The following tribute to the memory of the late George H. Coe, the minstrel, who died some weeks ago, was written by a woman who knew him for many years:

Many things have been written regarding the life and death of George H. Coe, who passed peacefully away at his home in Cambridge on March 16. Nothing, however, has been written regarding his private life, which was most honorable and upright. He was generous to a fault, not only supporting his mother, to whom he was devotedly attached, and caring for his dear wife's people in the South, who suffered greatly during and after the war, but his hands were open to his friends if they needed his help. He was kind, refined, as gentle as a child, and uncommonly sensitive. As a proof of what I write, and a fact which is not generally known, the separation from his partner, Luke Schoolcraft, was really the cause of his long affliction and death. From the hour when Luke announced his intention of breaking up the partnership, Coe was a changed man. He loved Schoolcraft as a dear brother, and could not live without him. Slowly he fell in, and he grieved constantly, knowing that he would soon be helpless and would need assistance. His wife was his faithful comforter, nurse and helpmate through his long suffering. He loved his lodges, and appreciated their help, but shed many a tear over their kindness to him and regretted that he could not reverse things. So he passed away, an uncommonly original man. He was too fine for the business which he adopted. He was a man of genius and was well qualified to fill a higher sphere in life than the one he occupied.

LENO AND THE REPORTERS.

Dan Leno, the famous English comedian, arrived here on the St. Paul on Saturday. He received the reporters at his apartments in the Hotel Imperial at 5 o'clock, and was immediately requested to give his impressions of America. Before anyone had a chance to ask him a question, a fresh young representative of the "new" journalism said, "Well, go ahead, Mr. Leno! just as if Leno were a photograph and could rattle off his little speech at the word of command."

When he had recovered from the shock he experienced at hearing this strange request, he began to chat pleasantly. He told first of the rough passage and cracked some jokes at the expense of Alfred Aarons, who came over with him. He then went into his past history and told in a very interesting way of how he made his first appearance in London, and how his fame and salary rose together until he attracted the attention of Sir Augustus Harris, who engaged him for the pantomime at Drury Lane. When asked how he felt in regard to his American debut, he said: "I feel just as anxious as if it were my first appearance before the public. I naturally want to please, and I shall do my best. I have never made a failure, and I sincerely hope that they will like me in New York as well as they do in London. I think I shall open with a song called 'The Lucky Horse Shoe,' which has always made a hit. After that I shall offer some other things which have hit the fancy of my audiences, and I hope to make a good impression with them."

At this point Arthur Hammerstein pressed the button on the wall and Mr. Leno's success was drunk to in large bumpers of sparkling liquid.

Mr. Leno is short of stature and of slim build. He has a very expressive face, which seems to have been made expressly for comedy work. He brought his wife with him, but left his children, of whom there are six, at home.

THE HAWTHORNES' SUCCESS IN EUROPE.

The average experience of the American vaudeville acts which have gone to London seeking the victories accorded them at home has been sad. American vaudeville acts as produced in London have so far proven unsuccessful, except in the rarest cases. One of these cases is that of The Sisters Hawthorne, who are now at Koster and Bial's after a two years' sojourn in London. Their act is as peculiarly characteristic to themselves alone as anything seen in vaudeville, and they are moreover a striking example of the tendency of the public taste to lean more in favor than formerly toward the elimination of those crudities, roughnesses and vulgarities which have been a feature of the "variety" stage of the past. Artistic simplicity, refinement and harmony of face, dress, form, voice and personality are the qualities responsible for their success. Art and artists in the London vaudeville houses receive more attention than the rougher element, and thus the Hawthornes, contrary to the experience of the average American tour, made an instantaneous success on the other side. Their success is proven by the fact that they have signed contracts with the London halls until 1900. They will be seen again at Koster and Bial's before they return to England next Summer.

MISS WILLARD TO MR. KEITH.

In a recent issue of THE MIRROR editorial exceptions were taken to statements made regarding the American theatre by Frances E. Willard, president of the National Women's Christian Temperance Union. The article brought forth a reply from B. F. Keith, whose defense of Miss Willard brought him the following letter:

CASTLE, N. Y., Feb. 22, 1897.

B. F. Keith, Esq.:

DEAR FRIEND—It was most kind of you to write in my defense to THE DRAMATIC MIRROR, and I greatly appreciate your thoughtful kindness. Many a friend would have read the criticisms and even regretted it, but would not have put forth a finger to answer it in the columns where it was given to the public. If the editor had but known how much I have been "dealt with" for having said what I did he would perhaps better realize the courage that it really required for me to take such a position.

I am glad that I met you, and hope to see you again. You have been doing a lot of good since you went to Europe. I should like to see people like you at the head of all the theatres in this country, for then I think we could all go. Thanking you again, I am, kind friend,

Yours with every good wish,

FRANCES E. WILLARD.

PLEON FAILS.

Harry Pleon, who calls himself "England's Greatest Comedian," arrived in New York about a week ago. It seems that he and Dan Leno are not on good terms, so he determined to run over ahead of Leno and make his appearance in New York with his "great" turn, thus taking the wind from Leno's sails and opening up an avenue of prosperity for himself in America.

Pleon carried splendid letters of recommendation, and Weber and Fields, always on the alert for a novelty, gave him an engagement. He opened on Thursday night last, and his "indefinite" engagement came to a sudden and inglorious end on Saturday. It is unnecessary to describe his performance except to say that it was stale, flat and unprofitable. At the Saturday matinee he was hissed by some of the spectators, which fact added to the chagrin of the managers, as no performer had before been hissed on any occasion since the house has been under their direction. Pleon met a deserved fate.

WEBER AND FIELDS'S NEW REVIEW.

The new review, Mr. New York, Esq., by Herbert and Stromberg, which will be produced at Weber and Fields's Broadway Music Hall on April 22, promises to be one of the best things of the kind ever seen in this city. The cast will include Weber and Fields, Charles J. Ross, Mabel Fenton, Henry E. Dixey, Sam Bernard, John T. Kelly, Ada Deaves, and all the members of the regular stock company. Travesties on all the successes of the season, including Tess of the D'Urbervilles, Secret Service, The Geeser, and others. Dixey will play the title part and Weber, Fields, and Bernard will play Dutch roles in various disguises. John Stromberg has written several new numbers for the production, which will be put on elaborately.

MR. LESLIE'S NEW VENTURE.

George W. Leslie, the popular light comedian, has secured a new partner, Daisy Lovering, and together they will tour the vaudeville houses in a new sketch called Just Like a Man, especially written for them by Glen MacDonough. Mr. MacDonough's reputation as a writer of farces is well known, and the vehicle with which he has equipped Mr. Leslie will undoubtedly prove a winner.

MR. SEELEY'S MISFORTUNE.

W. R. Seeley, of Seeley and West, who had spent several months in perfecting a novel musical act, was among the losers by the Gilmore

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

A Dish of Dainties, is an exquisite little comedy founded on the desire of the cooking school educated wife to prepare her husband a meal, ending in comic disaster.—S. Fernberger, *DRAMATIC MIRROR*.

Miss Burkhardt by her untiring energy has become one of the strongest attractions that play the Keith circuit.—W. F. Burleigh, *Dramatic News*, April 3, 1897.

"IT IS A NONSENSE!"

A Dish of Dainties is a screen from start to finish.—*The Record*, Philadelphia.

The principal hit on the bill at the Schiller last evening was made by that clever little comedienne, Lillian Burkhardt, in a new one-act play, A Dish of Dainties. Miss Burkhardt has imagination, charm and temperament.—*The Record*, Chicago, Ill.

LILLIAN BURKHART

HAS SCORED ANOTHER HUGE SUCCESS IN
VAUDEVILLES WITH

"A DISH of DAINITIES"

By EDWARD CERVASE.

TIME BOOKED SOLID UP TO AUGUST 1, 1897.

TO HIGH-CLASS VAUDEVILLE MANAGERS

TOUR OF THE POPULAR LIGHT COMEDIAN

MR. GEO. W. LESLIE

ACCOMPANIED BY THE CHARMING YOUNG SOCIETY ACTRESS

MISS DAISY LOVERING

IN THE SUCCESSFUL FARCE

"JUST LIKE A MAN."

Especially written for MR. LESLIE by MR. GLEN MACDONOUGH, author of "THE PRAGMATIC FATHER," "DELMONICO'S AT 212," etc.

W. L. LYKENS, FRANK DUPRE, Managers, 114 W. 34th St., N. Y.

Opera House fire at Springfield, Mass., April 6. Mr. Sealey tried his act, for the first time, in Brooklyn the week before with much success and went to Springfield to fill in time previous to New York dates. The fire destroyed all his mechanical apparatus, although a number of instruments were saved. Mr. Sealey's loss was about \$150 necessitating cancellation of many dates. He is now at work upon the construction of new apparatus.

A NOVEL IDIA.

By means of a new invention called the Mutoscope, it will be possible for managers in Europe to judge of the merits of American performers before engaging them; that is, if the turn is in the nature of a dance.

Deyo, the dancer of the Old from Paris, who expects to sail for Europe on April 28, was photographed in the studio of the Mutoscope Company last week, and the pictures, which were taken at the rate of forty to a second, were printed and placed in the machine, which was shipped to Ted Marks in London last Saturday. Marks, who is Deyo's agent, can call in the managers of the London halls, and by turning a crank, show them exactly what Deyo's dance is, and get bids for her services accordingly. Each of the pictures is perfectly clear and distinct, and it takes over one thousand of them to show a dance which lasted only thirty seconds. A Mutoscope man was permitted to view the pictures through the courtesy of Clayton Willatch, of the Mutoscope Company. Mr. Willatch is very enthusiastic over the machine, the possibilities of which, he declares, are practically unlimited.

MR. ROSE AND THE BENEFIT.

Arrangements for the benefit for the Actors' Fund by the vaudeville artists are progressing under W. A. McConnell's direction. The following letter was received yesterday:

Boston, Mass., April 10, 1897.

To the Editor of The Dramatic Mirror: Sir.—To my surprise I have not seen anything in the last few issues of THE DRAMATIC MIRROR relating to the benefit for the Actors' Fund by the vaudeville artists. I have the consent of over one hundred of the leading vaudeville stars in the production to use their names; also offer their services for the benefit. I will only be too glad to take the entire responsibility on my own head, and can guarantee a bill of vaudeville artists for the occasion that has never been equaled in America. I close my season week of April 19, and will be in New York on April 20, and will be pleased to devote three weeks of my time to the grand affair. I am, yours respectfully,

Leo Ross,
Business Manager Vanity Fair Co.

HAMMERSTEIN MAY TAKE THE GARDEN.

Oscar Hammerstein may buy Madison Square Garden. It is in the market, and the restless manager of Olympia thinks he could make a successful enterprise of it if the building can be altered to suit his purpose. J. R. McElfatrick and Sons, the architects, are working on plans according to Mr. Hammerstein's suggestions, and if the improvements can be made he may possibly bid for the building. A syndicate has secured an option on the stock at \$12.50 per share, which has over a month to run, and until that is decided nothing can be done. Mr. Hammerstein would not say what he wanted the Garden for. H. C. Miner and H. B. Sire are also said to be thinking of buying the big building.

NEW STAR FOR KOSTER AND BIAL'S.

Mlle. De Merode, who is said to be the most beautiful woman in Paris, and who is the principal dancer at the Grand Opera House in that city, will appear at Koster and Bial's next September. She will be the solo dancer of a grand ballet production, which will be put on in a manner similar to those seen at the big music

halls in London. Mlle. De Merode is expected to create a greater sensation than any foreign attraction which has ever come across the sea. Mr. McConnell is lying awake nights trying to think of some expression which will take the place of his famous "hush," as that word seems commonplace when applied to an attraction like Mlle. De Merode.

JULIE HACKBY IS NOT DEAD.

Julie Hackby arrived home from Europe the other day on a flying trip. She was very much disturbed over a rumor which some one had spread to the effect that she was dead. "Please tell my friends through THE MIRROR that I am very much alive, won't you?" she said to the MIRROR man. "I will return to England in time to open a six months' engagement at the Palace in London on May 31. I have read THE MIRROR every week religiously since I have been away, and have invariably perused it with the greatest pleasure."

PAULDING IN CHICAGO.

According to the Chicago papers of Monday, April 5, Frederick Paulding made a genuine success with his new one-act play, A Modern Martyr, which he presented for the first time at the Schiller Theatre, Chicago, on April 4. The play is entirely serious, and contains some very strong scenes, which give Mr. Paulding a fine chance to display his talents as an emotional actor to great advantage. Mr. Paulding's success proves that the patrons of vaudeville can appreciate and enjoy serious plays when they are properly presented by competent artists.

A RUMOR ABOUT KOSTER AND BIAL'S.

A story appeared in a morning paper on Sunday to the effect that Weber and Fields would assume charge of Koster and Bial's next season. There is no truth in the story, and Manager McConnell declared it was the silliest kind of nonsense, as the house has been doing a splendid business since the opening of the season, and there is no necessity for a change of any kind.

VAUDEVILLE JOYTINGS.

Belard the Bard has become quite popular and proud since Manager Proctor has had a three-sheet lithograph of him made and posted on the faces of the city. The lithograph is a masterpiece, and shows the rhymer in the middle of his recitation of "New York, New York." His clothes are of many colors, and the space between his hair and his collar button looks like a plate of lobster salad which has been left in the sunny window of a Bowery restaurant for three weeks. He was anxious to go back to Iowa to look after his Spring planting last week, but Mr. Proctor has persuaded him to remain a while longer.

The Quaker City Quartette, John Pieri, Harry Ernest, Edward Hanson, and R. S. Carson, have signed a forty weeks' contract with Princess and West's Minstrels for next season to do their novel act, the Musical Blacksmiths.

The St. Nicholas Risk may be run as a vaudeville house during the summer months.

Hereafter the three portions of Olympia—the theatre, the music hall, and the roof garden—will be run entirely separate from each other, and any one desiring to see all three at one visit to the building will have to buy three tickets.

Con Carlisle, who played one of the bathing girls in Under the Red Globe at Weber and Fields', is seriously ill with pertussis in her apartments at the Warwick.

The boxing match in the Lobsterhouse at Weber and Fields' Broadway Music Hall has been cut out. The managers were notified that it was a violation of the Horton boxing law.

Hell and Stella Litchfield are playing a return engagement of two weeks at the Fourteenth Street Theatre, St. Louis, with the Annie Eva Fay company.

Charles R. Sweet, the musical tramp, who made such a hit at Olympia last week, has been engaged to remain there indefinitely.

The second of the series of Sunday concerts at the Columbia Theatre in Harlem took place on Sunday

HARRY WATSON

AND

ALICE HUTCHINGS

Assisted by

ED EDWARDS

WITH

TONY PASTOR'S SPRING CO.

Offers invited for next Season
for farce comedy or vaudeville.

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William Robyns

IN THE COUNSEL FOR THE DEFENCE.

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LEW DOCKSTADER

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A BIG SUCCESS

ALICE MONTAGUE AND WEST J. ROYER

Press, Managers and Public say act stronger and better than ever. The novelties introduced, a big hit. Have April 20, 25 Open. Address, 48 West 25th St., New York, or Agents. This Week April 12, Brooklyn Music Hall, Brooklyn, N. Y.

THE INDUSTRIOUSLY SUPREME "NOVELTY" INVENTORS

DAN'L CRIMMINS and GORE ROSA

In their new colossal and ludicrously funny novelty, entitled MIXED AND TWISTED (copyrighted), surpassing our famous successes, "What Are the Wild Waves Saying?" and "Coming Through the Rye." Managers Address—

DAN CRIMMINS, 89 Lexington Ave., N. Y.

LEADING AMERICAN GYMNASTS.

THE DONAZETTAS

Forming the wonderful human Bridge with THE SPAN OF LIFE CO. WILLIAM CALDER, Sole Prop. and Mgr. Communications to L. DONAZETTA, 40 per route.

WANTED

Managers of leading Farce Comedies, Minstrel Companies, Burlesques, and Spectacular Companies introducing Spectacles, that will play twice daily, in connection with high-class vaudeville, are invited to communicate, sending earliest open time. Name but established successes need apply. Would also like to hear from first-class Vaudeville Companies. Now looking for next season also.

E. D. PRICE, Bus. Mgr.

Plumtree Palace, 35th St. & 3d Ave., N. Y. (F. F. PROCTOR, Sole Prop. and Mgr.)

Neil—THE LITCHFIELDS—Stella Vanhook Music and the Actress-Musicians AT LIBERTY after May 20. Per. ad., BIRMINGHAM, Mich.

crusade. The artists included J. Aldrich Libby, Montague and West, Stanley Whiting, Truitt, Shattuck, Meyer Cohen, the Lora Shiers, Charles B. Ward, Dolan and Leander, and Katherine Clair.

Marion Barrymore's time has been filled to June 1. After his tour of the Keith Theatres he will go over the Hopkinton Circuit.

Olivia Young has been very successful in her club juggling specialty with Al G. Field's Minstrels during the past season. After a few weeks' rest she will begin to play again.

Laura Hagar and Bert Haverly will close their tour in A Trip to Chinatown about May 10, and on May 17 will be seen at Keith's Union Square in a new sketch.

Blondie, the father of Priggle, who is now in London, and Miss Gertrude Bial will not be married after all. The match has been broken off.

Miss Pennington has gone to Europe with the intention of studying in the music hall.

Isabelle Ungerer, who has been connected with the leading club comedians of the country, will shortly go into vaudeville.

S. F. Proctor is carrying on negotiations with Miss Satchel, and if the arrangements are perfected the great comedian and her concert company will be seen shortly at his Twenty-third Street theatre.

Lillian Burkhart, who is at Keith's this week, wrote a very interesting article, giving her views on vaudeville for one of the Philadelphia papers last week while she was in the Quaker City. It is full of philosophy, good humor and good sense.

G. H. Chirgwin, "the White-Eyed Kaffir," will begin a forty-eight days' engagement at Koster and Bial's on Sept. 6. He has been extremely popular throughout England for many years past, and is said to be very original and clever.

Canfield and Carleton, who were at the New Grand in Boston last week, were the subjects of a sketch in the Boston Herald of April 4, which, with their pictures and the music of their songs, took up nearly an entire page. They will leave in June for France, where they fill a long engagement at the Orpheum.

The Darling Sisters closed with the Girl West-end company last week and opened a tour of the Keith circuit yesterday.

Leona Bland (Mrs. Bert Howard) is in the hospital preparing for a surgical operation. During her illness Mr. Howard will perform alone. When she recovers they will tour the Keith circuit, opening at the Union Square on June 14.

Elvira Frenckell and Tom Lewis appeared on Sunday evening last at the Academy of Music, Brooklyn, at the benefit for Mr. McKee, a former manager of the Brooklyn Baseball Club. James J. Armstrong supplied the talent for the occasion.

Julia Lee will sail for London on the Britannic on April 28.

As Josephine Sobel was on her way to the Pleasure Palace one night last week, her cab collided with another one. One of the windows in her cab was smashed, and her face was cut by the flying glass. One glass chip lodged in her cheek, but was removed by a surgeon. She did not make a single performance.

Harry B. Marshall has written a sketch for the Keithcircuit. He will probably join one of the leading farce-comedy organizations next season.

Manager Tom Maguire has completed arrangements for a tour of Europe by Zelma Rawlston. Her costumes will all be made in this country. One of her suits, including the hat and shoes, will be made entirely of glass.

Marie De Camor has been engaged for an indefinite period by Weber and Fields to dance in the "Lobster-scope" pictures at their music hall.

Harry Watson, Alice Hutchings, and Ed Edwards will start on a six weeks' tour with Tony Pastor's company on April 19, presenting their original sketch, "The Dramatic Agency." They will probably join one of the leading farce-comedy organizations next season.

The daily papers made a great fuss last week over Clara Morris and her aspirations toward vaudeville. The news of her intention of entering this field was printed in the New York Mirror several weeks ago.

Milton and Dolly Nobles will resume their vaudeville tour at Pike's, Cincinnati, this week. The Hagan, St. Louis, and Schiller, Chicago, are to follow. Mr. Nobles' farce, "Billieville Junction," will be given for several weeks. To follow this Mr. Nobles has written a full-length comedy for three characters, under the title of "A Blue Grass Widow."

Poplata made such a hit at the Alhambra, Milwaukee, just week, that she was re-engaged.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—One of the best and most attractive comedies that ever appeared in an opera house sketch which is on the boards of Hopkins's Theatre this week, and is called "Pygmalion and Galatea," interpreted by an organization known as the Casino Operatic Co., headed by Annie Myers. Charles Bassett, Drew Donaldson, and Charles Earle form capable support. The bill also includes Morton and Mack, Walton and Mayson, Sam and Carmen, McDonald and McElvie, the Biograph, and the talented stock co. in "The Lights of London." Business continues very large.

Schiller: Manager John Cort has returned from the East with a pocket full of contracts with clever vaudeville people, and in the future a better and more attractive programme may be expected. This week Willis P. Sweetman is retained, and it is doubtful if a more genuinely entertaining monologue has been presented at this house this season. His methods are strictly original, and he never fails to win many encores. Little Alice McBride also remains another week, and is a very bright spot in the bill. Conroy and McDonald never fail to please, and Frederick Paulding and his two assistants, who have made a genuine hit, present A Modern Martyr in true dramatic fashion. Jules and Ella Garrison, Charles T. Aldrich, Adeline Rostino, Werts and Adair, Richard and Heck, and the moving picture machine fill out the bill nicely.

Chicago Opera House: The usual packed houses are still the rule. The Man Upstairs, with Howell Hensel, Maggie Fielding, and Lizzie Evans, is a very well written skit that serves to introduce this entertaining trio. Others in the bill are Phyllis Allen, Colonel Schultz's dogs, Emma, Emerson and Emma, the B-greens, Leroy and Clayton, Ray Royce, the Glees, and Zazelle and Vernon.

Comics: Signorita Chiquita is the head liner this week, and associated with her are Courtwright and Stinson, La Belle Carmen, Rackett Brothers, Charles Postelle, Deets and Don, James Richmond Glenroy, Jerome and Bell Edith Kingsley, Mackie and Walker, Ford Family, Bert Jordan, Kitty and Harry Pink, and Deane.

Haymarket: Jay Rial has a very strong co. this week, which includes as a feature the Rossow Brothers. The Casino Comedy Four are also here, and though now, they are rapidly coming to the front. The balance of the entertainers are Almont and Dumont, Tom Flynn, Dailey and Hilton, Andersons Reese, Swan and Williams, Florence Hines, Lynch and Jewell, Couture Brothers, Leavitt and Nevello, Two Nibbles, Atle Spencer, and Holmes and Waldron.

Gaiety: This pretty theatre had a very bright season as a burlesque house, and is now dark. It is said that it will reopen in a week or so with a big vaudeville attraction, and will be conducted on the plan of Koster and Bial's.

Sam T. Jack's Opera House: Karina, the spicy Parisienne, continues a great drawing card, the house being sold out both night and day. Breezy burlesque, enjoyable specialties, and a series of living models complete the programme.

Lycerum: After a good week John L. Sullivan and his co. have departed, and this house is dark this week.

Imperial, Orpheum, and Royal Music Halls all have excellent bills of vaudeville this week.

The opening of the circus season occurred in Chicago last Saturday, when that bright quartette of brothers, the Ringlings, threw open the doors of Tattersall's. That their season of two weeks will be successful goes without saying. The performance will be reviewed next week.

Fields and Lewis, managers of The Vaudeville Club, after a week's vacation appear in Milwaukee. They are bright comedians, and have been successful as managers.

The Clover Leaf Quartette, recently made quite a hit singing Georgia Brown with her songs. Their harmonious voices and are a credit to their teacher. Raymond Stephens, who was a member of Rice's 1488 co. last season.

William Henry Rudolph writes me that he will manage Richard Golden in a condensed version of Old Man Frosty, which will be put on in the vaudeville houses.

The Fountain City Comedy Four are making a hit

with M. Wilmers and Sons latest song, "Two Hearts Will Be One."

Whitely and Deane have arranged to play the Castle circuit. They are very pleasing sketch artists. Miss Berbet has entirely recovered from her recent illness. Nat Nixon, J. T. Sullivan, Jimmie Johnson, and G. H. Crow-Inglish, known as the Troubadour Four, were called last week. They played a very successful engagement at Hopkins's last week.

Last week the following quartets were in Chicago: Blues City Four, Casino Comedy Quartette, The Troubadours, Electric Four, and the Narragansett Quartette.

BOSTON, MASS.—Active work is being carried on upon the new Tremont Street entrance to Keith's which will probably be opened to the public July 24. It is safe to predict that this will be the handsomest structure of the kind in the country, and Keith's will be the only theatre in the world having doors upon two principal parallel streets of a city. The bill at Keith's is headed by Miss Pennington, a new attraction, and acts by the Rogers Brothers, The Russell Brothers, the De Fosses, Charles S. Abbe, Herman and Munster, Dr. and Sisters, Lawrence and Allen, the Morello Brothers, Hal Merrill, Gignere and Boyer, Merdo, Jean Neville, Roy Burton, Campbell and Board, and Murray and Alden. Poplata plays a return engagement next week.

Vault Pair is at the Howard Atherton this week with The Badley Martin Hall, Lizzie B. Raymond, in Gay New York and the Kinegraphoscope. The house also includes Francis Harrison, Dixon and Lang, the Ryders, Allie Leslie, Yank One and Jasper.

The Hoop of Gold is at the Grand Opera House, while the vaudeville bill introduces the Clements-grays, Mlle. Amy and Henry La Var, Ellsworth Children, Finn and Finn, and Holmes and Orletta. The bill caters to the town.

Katherine Rober is not well enough to join her co. at the N.Y. Grand, but a change in bill was made, presenting Stricken Blind, with Belle Gaffney in M. A. Rober's part. The bill includes Florrie West, the Metropolitan Stars, Charles Vane, Antoinette Cyr, Leaud MacLean, William Wolf, Josie Slater, William Waters, and James Dooling.

They've got a new chimpanzee at the Zoo, and are going to have a voting contest to name her, just as they did with the late lamented female ape which died when they told her that "Lucy" was the favorite name with the voters who wished to complement the primate representative of the house. Major Mite, the new dwarf, will try to fill the place left vacant by the retirement of Chiquita.

Zero is at the Lyceum for the week and gives an olio presenting Harry Le Clair, Munroe Sisters, Madden and Curran, Topack and Steele, and M. Florence E. Edwards.

The Gay New Yorkers Burlesque co. is at the Palace this week. In the olio are John H. Kerr, Bradford and Nunn, Mary Barker, Sanford and Lee, Woods and Irving, and Mitchell and Lane.

Among the vaudeville performers at Austin and Stone's this week are: The Farleys, Collins and Connors, Evans and Huff and the Davenport, McCoy and Dwyer, Dollie Howe Dale, Mispah and Riggs, the Glenroy-Newland company, Higgins, Traynor and Edmunds, and Tim McKicker.

The bill at the Nichols this week presents Gladys Richards, Weston Sisters, Pat O'Brien, May Crowell, Maud Heath, and the Higgins Brothers.

JERSEY CITY, N. J.—The last week of Managers McGuire and Bell's tenancy of the Bon Ton opened 6-10, when Charles De Forrest's Imperial Burlesque co. was the attraction to S. R. O. at each performance. It is not a particularly good show. A wiggle dancer was joined by the police, but there was nothing in her act to warrant interference. Tom Dinkins assumes the management of the Bon Ton White Crook co. is to be the card. Gus Hill's co. follows, and then a co. headed by Iara Fox. Mr. D. has booked combs. up to Decoration Day.

Walton and Myron, of this city, write from Milwaukee that they are in the West, and are now playing the Hopkins circuit. They will not be at home here for six weeks.

Joe Brown and May Beach, of this city, are the hit of Charles De Forrest's Imperial Burlesque co. at the Bon Ton 5-10. Their sketch is full of good things.

CINCINNATI, O.—The City Club Burlesque co. has been getting its fair share of business at the People's 4-10. There are two burlesques, The City Club at the French Ball and The Spotty Dachs. Both are quite funny. In the olio are Fanny Everett, Carrie Patton, Nellie Waters, Lillian McElroy, Ollie Atherton and Josephine, Edna Nolan, and Farrell and Taylor. Next comes Sam T. Jack's co.

The file for week of 11-17 has Helen Mora for headline attraction. There has never been a time when Miss Mora has not been able to pack the People's to the doors. Much interest attaches to her present engagement to see if she can carry her admirers into the high-class vaudeville house. Milton and Dolly Nobles are also leading attractions in a new sketch. There are also Mlle. Fiammetta and the four Fleur de Lis, Rene and Richards, Swift and Chase, Marie Heath, Alex Heindel, and Walter Deane's Marionettes. The Biograph is continued.

ST. LOUIS.—The new bill at the Hagan is very strong and entertaining. In the co. are Jesse Courtwright, Philon and Errol, Ward and Curran, the World's Trio, Emory and Nodine, Haddi Lammie, Joe Flynn, Ed Isbell, George Davis, Oscar Hall and Eddie Moore. The attendance is large.

The Broadway Theatre and Museum Annex has a new programme this week. In addition to Uncle Tom's Cabin there is an entire change of programme.

Tom Sharkey's co. opened at the Standard Theatre 13-15 an excellent audience. There are a number of first-class artists in the co. The engagement is for the first four nights of the week only.

The Casino Operatic co., composed of Charles Bassett, Charles Earl, Drew Donaldson, and Annie Meyers made the biggest kind of a hit last week at Hopkins's in their operetta, "Pygmalion and Galatea." Miss Donaldson and Miss Meyers were the recipients of well merited applause.

Hopkins's Theatre has big audiences. The new bill 13-17 includes Eugene O'Rourke and Ada Dare, the Pantier Brothers, Lew Hawkin, Colby and Way, Carr and Jordan, Eric Pollack, and Kattie Beck.

W. C. HOWLAND

NEWARK, N. J.—Weidmann's Opera House (Fred Walden as manager): Fields and Hanson's Drawing Cards 5-10; co. well selected; performance pleasing. John and Marguerite Fields were enthusiastically greeted when they appeared. They are both residents of this city. Satisfactory business. City Sports 12-17; Isham's Octobers 19-24; Item: Bessie Stanton left the Vanity Fair co. early April 1. Manager: Hubert telegraphed Carrie E. Kelly who was playing at Baltimore, and who was on hand for the performance 2.

NIAGARA FALLS, N. Y.—Lycerum Theatre (Cannon and Cleary, managers): Extremely good business 5-10. This week's bill is very strong. It includes Fred Howard and H. L. Albright, Rochefort and May, Lorenze and Lotta, Harry De Gray and Mlle. Josephine, and Miss Earl, who has a very pleasing voice.

PATERSON, N. J.—Bison Theatre (Ben Leavitt, manager): Hews, the White Vogel, 1-3 to first business. They give a clever performance of the Hermann and Keller style. Richards and Pringle's Georgia Minstrels 5-7; good houses; co. good. Grieve's Burlesque 8-10; I win Brothers co. 12-17.

LOS ANGELES, CAL.—Orpheum (Charles Schimpf, manager): A gutted bill and houses to match was the story of the week. The McAvoy made a hit in their tough sketch, Waterbury Brothers' and Tenny's musical act caught on and Barney Fagen and Dudley Prescott repeated their previous successes. Coming: Linsley Brothers, Kenwick Sisters, and H. A. De Vere.

RAGINE, WIS.—Belle City Opera House (J. B. Johnson, acting manager): The Rossow Midgates co. 4 to good business; first-class performance. Co. includes Rossow Brothers, Murray, Leslie and Murray, Leavitt and Nevello, Lynch and Jewell, Casino Comedy Four, Couture Freres, Almont and Dumont, and Dailey and Hilton.

PHILADELPHIA, PA.—The theatres devoted to vaudeville are using their best endeavors to offer good attractions so as to lengthen the season and cope with the "leaky" craze. The one house that is not affected by any opposition is Keith's Bijou Theatre. Ever since the week presents Caprice and A. H. Hampton in A New Year's Dream, Marco Tuma, who make their first appearance in this city. Edmund Hayes and Emily Lytton, Ed M. Pavant and Edith Seckler, Thorne and Carleton, Stuart, the Male Fetti, Donnas Brothers, Arma and Allie, Lavender and Tuma, Nat Parsons, Thorne Dumb Sisters, Harry Burdett, St. Belmont, with the Biograph, introducing new pic-

tures, making a complete and well selected list of novelties.

Mykina's Trans-Oceanic Star Specialty on fully deserves the strongest endorsement this week at Gilmore's Auditorium. The roster includes the Kinegraph, Rodeo Rende, June Salmo, Mirace Bonnet, Carroll Johnson, the News, Sharp and Flat, Ford and Francis, Morton and Revell in an excellent and varied entertainment. The backing to follow are the Merry World 19, Little Christopher 20, Tony Pastor May 2.

The Standard Theatre, as already noted in the Mirror, will have next season as a variety theatre with John G. Johnson as the new manager.

Weber's Olympia holds the week at the Trocadero with a long list of new and prominent features, including the burlesque, The Greaser, and the Imperial Japanese John Good dance. This theatre is doing well, and already established as one of our permanent places of amusement. Rider's Night Owls booked 18, Mirace's City Club 20; Rose Sydel's Burlesque co. May 9, each one week.

Business is improving at the Arch Street under the management of Joseph Treasi, assisted by George C. Francis as business manager, who are using every endeavor to attract notice and patronage. The programme for week introduces Frank Mills and a co. of burlesques in A Pick Ten, or Life in a Harlem Flat and Scenes on the Roof Garden, in which the popular music of the day is introduced.

The Lyceum continues in the swim, with a weekly change of noted vaudeville combinations, which have done well throughout the season. The Watson Sisters' Big Burlesque co., combining farce, comedy, vaudeville and a brilliant variety full of novelties, the card for week to lead patronage.

PROVIDENCE, R. I.—Flynn and Sheridan's City Sports opened a week's engagement at the Westminster 5 to S. R. O., and as usual gave a very good show. Specialties: Annie Morris, Foster and Lewis, Jerome and Sawyer, Snyder and Buckler, Mlle. Meza, and Johnson and Dean. A very pretty dance was given by Christine Sheridan. The Clements-grays and two burlesques are features. Monella Range 13-17. The bill at the Columbia 19 included several very good turns by Edward Long, Cooper and Stewart, Davenport Brothers, Al Stewart, Edwards and Kernell, Flo Jones, Forley and Cameron, L. Verde Sisters, Frank Kelly, H. Lee Trueman, and Quenle Reed. The bill for week of 12 includes Margaret Ross, the Holbrooks, Healy and Saunders, Violetta, the Four Burtons, Kennedy and James, W. J. Solly, Rita Durand, May Bryant, May Montford, May Duryea, and others.

H. C. RIPLEY.

VAUDEVILLE PERFORMERS' DATES.

Anderson, The—Haymarket, Chicago, 13-17.

Aldrich, Charles T.—Schiller, Chicago, 13-17.

Almont and Dumont—Haymarket, Chicago, 13-17.

Alice, Phyllis—Op. Hae., Chicago, 13-17.

Abbe, Chas. S.—Keith's, Boston, 13-17.

Baggerson, The—Op. Hae., Chicago, 13-17.

Borella, The—Duquesne, Pittsburgh, 13-17, Pike's, Cincinnati 13-17.

Burkhart and Flood—Keith's, N. Y., 13-17.

Barnes and Simon—Orpheum, Los Angeles, 13-17.

Barnes, Two—Hyde and Behman's, Brooklyn, 13-17.

Barnes, N. Y., 13-17.

Barrymore, Maurice—Keith's, Boston, 13-17.

Ballard the Bard—Palace, N. Y., 5-7.

Caswell and Arnold—Moore's, Rochester, 13-17, Moore's, Detroit, Mich., 13-17.

Conroy and McDermid—Schiller, Chicago, 13-17.

Casino Comedy Four—Haymarket, Chicago, 13-17.

Couture Brothers—Haymarket, Chicago, 13-17.

Chiquita—Olympic, Chicago, 13-17.

Courtwright and Simon—Olympic, Chicago 13-17.

Carmen, La Belle—Olympic, Chicago 13-17.

Cook and Sonora—Keith's, N. Y., 13-17.

Compolitain Trio—Keith's, N. Y., 13-17.

Conthoul, Josale—Hagan's, St. Louis, 13-17, Op. Hae., Chicago 13-17.

Dance and Leland—Palace, N. Y., 13-17, Pastor's, 19-24.

Dalkey and Miller—Haymarket, Chicago, 13-17.

Deets and Don—Olympic, Chicago, 13-17.

Drawer—Olympic, Chicago 13-17.

Darling Sisters—Keith's, N. Y., 5-7.

Ella, W. W.—Keith's, N. Y., 5-7.

Ebert and Heck—Schiller, Chicago, 13-17.

Emmons Trio—Op. Hae., Chicago, 13-17.

Emmons, Billy—Society, Chicago, 13-17.

Fleming and Erroll—Hagan, St. Louis, 13-17, Olympic, Chicago, 13-17.

Felix and Cava—Duquesne, Pittsburgh, 13-17, Hopkins's, Chicago, 13-17.

Flynn, Tom—Haymarket, Chicago, 13-17.

Foster and Lewis—Olympic, Chicago, 13-17.

Ford Family—Olympic, Chicago, 13-17.

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